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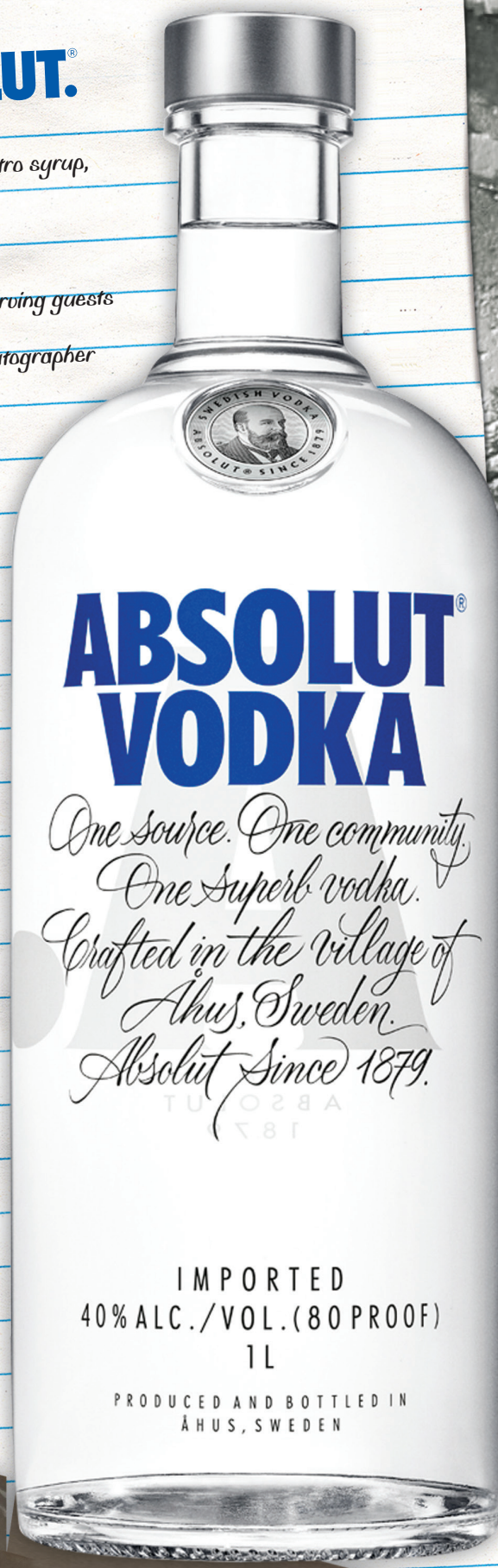
COOLEST REASON FOR CELEBRATION BY A PATRON: Getting laid off

NEXT BIG TREND IN COCKTAILS: Going back to classics

SAGE BARTENDER ADVICE: Stay positive, don't let other people's negativity control your mood

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OF THE WEEK

Chris



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November 9-15, 2016

VOLUME 36 | NUMBER 1875



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Our annual poll uncovers the best new local bands.

By Jay Boller and others

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my kind of skin?

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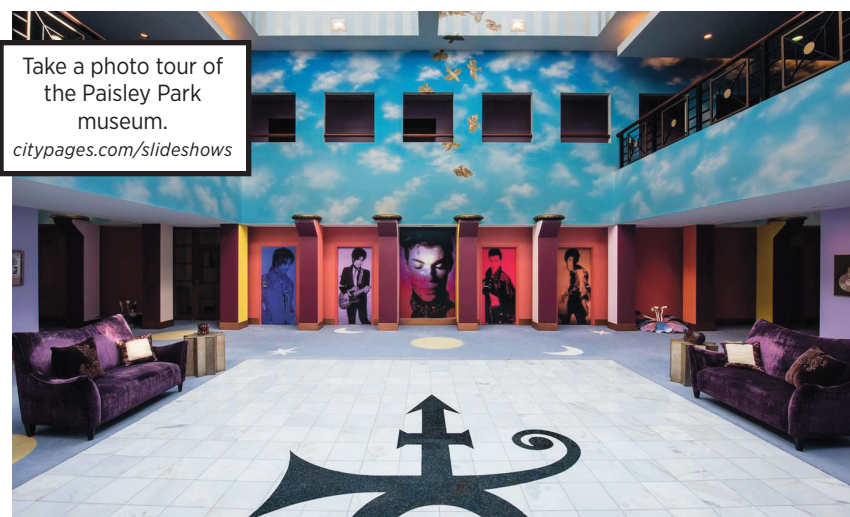
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THE SHORTLIST



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PAISLEY PARK NPG RECORDS

THE STAT SHEET

27

Number of Minnesota cities
where you could have voted
entirely for women
from the top to bottom
of the ballot.

1,667

Patients enrolled during the
first three months Minnesota's
medical marijuana program allowed
for the treatment of pain.

90

Political mailers
one Rosemount household
received after being
bombed by outside special interests.

279,000

American women who had breast
augmentation last year, a decline
of 50,000 from three years before.
Analysts believe it may explain
the drop in Victoria's Secret sales.

**"I was furious. I don't even own a pink tie.
I would never wear a pink tie."**

State Sen. Scott Dibble (D-Minneapolis),
responding to "Dog whistle hit pieces tie
Minnesota Democrats to their black and gay
colleagues."

RACIST RIDES

A STUDY by the National Bureau of Economic
Research revealed that Uber and Lyft drivers
may be averse to darker skin tones.

The probe found that, in Seattle, black
customers wait longer for rides. In Boston,
Uber drivers were twice as likely to cancel on
clients with black-sounding names. Drivers
also tended to take women on longer-than-
necessary, more costly rides.

Minnesota Sen. Al Franken has sent a let-
ter to the CEOs of both companies, asking
what they plan to do to keep drivers from
behaving like racists.

POPULAR STORIES

AT CITYPAGES.COM

Former **SURLY BREWMASTER**
Todd Haug leaving Minnesota,
joining Three Floyds

DONALD TRUMP will win
Minnesota by stopping by
the airport today

Prince deserves a real museum.
PAISLEY PARK is a huge
disappointment.

Longfellow's beloved **HARRIET
BREWING** is closing

U.S. Bank Stadium food vendors
say **ARAMARK CORPORATION**
isn't paying them

EX-CON ESTATES

A North Loop apartment building for felons could save Minnesota a pile of money

It's not easy finding work when a criminal record shadows your every job application. And it's near impossible showing up every morning when you spend every night underneath a bridge.

Great River Landing, an apartment building just for felons, is expected to replace a parking lot at 813 N. Fifth Street in Minneapolis' North Loop. It will have single rooms for 72 adults, mainly African American men who are chronically incarcerated, unemployed, and homeless. Proximity to Target Field will provide easy transportation. Around-the-clock staff will deliver mandatory, on-site life coaching. A playground will be built for visiting children and grandchildren.

Better Futures Minnesota, an ex-offender re-entry organization, and Beacon Interfaith Housing Collaborative have secured \$14 million worth of private and public funds to act on their belief that injecting basic

comforts into lives of chaos can prevent the repeat incarceration of men who would much rather work.

Great River Landing will be the first of its kind in Minneapolis. But elsewhere in the country, similar housing projects have shown that this sort of thing actually works to reduce crime and save tax dollars otherwise meant for prisons.

In New York, housing support for felons saved more than \$8,000 per person in jail and shelter costs over one year. Crisis medical costs — usually meaning emergency psychiatric commitment — were reduced by \$7,000 per person, according to Columbia University's School of Public Policy.

The San Diego County health department found that when homeless people with drug addictions and mental illness were given stable homes, they had a 70 percent greater chance of recovery and 17 percent less risk of going back to jail.



BEACON INTERFAITH HOUSING COLLABORATIVE

Getting people off the street and saving taxpayers money would be a win-win, as long as this project gets enough funding to launch.

The challenge of securing ongoing funds for counseling and job training services still looms over Great River Landing. Better Futures will need \$1 million every year, and to date has only collected \$700,000.

The organizers are looking to the legislature to pass the Unlocking Opportunities bill, which would put aside \$14 million for re-entry programs. The legislation would provide up to \$19,000 annually per home,

compared to the \$41,000 the state currently spends to keep someone in prison.

The bill was introduced last year by DFL lawmakers Ray Dehn (Minneapolis), Sheldon Johnson (St. Paul), and Phyllis Kahn (Minneapolis). It did not move beyond the Health and Human Services Reform committee, which is overseen by Republicans Tara Mack (Apple Valley) and Roz Peterson (Lakeville). —SUSAN DU

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Dear President Trump

Apologizing to our new leader

Editor's note: The following letter was postmarked several days prior to Tuesday's election in order to reach its recipient in time for his victory.

Dear Mr. Donald Trump,

Congratulations. They said you couldn't do it. They said Hillary had this whole thing locked up — rigged, more like it. She and her army of union goons, felons, illegals, refugees, and ladies were going to steal the White House by hook or by crook.

That's what everyone thought. But not me. I knew you were the right man for the job. Never doubted you for a second.

Now, first I need to clear the air between you and me. Surely you've stumbled across one or two things I've written for City Pages, perhaps while Googling your own name, which, as we both know, is a perfectly productive thing to do.

Or maybe one of Putin's spies overheard some of the things I've been shouting in Minneapolis bars these past few months.

I can explain. You see, Donald — can I call you Donald? — the thing is, I had no choice. Living where I live, in Minneapolis, it's pretty much illegal to support any Republican, let alone a tough-talking alpha male like you. You scare the shit out of these wimps. Every single person I know in Minneapolis and St. Paul voted for Hillary. Probably three or four times.

If I'd told these people how I really think, how much I admire you — your beautiful suits, your success, the way you fooled those suckers at the I.R.S. — these liberals would run me out on a rail. Around here, if a guy isn't totally beholden to political correctness, and finally says what he's thinking for once,

suddenly someone's calling him a "racist." It's exactly the kind of bullying that I hope Melania cures this hateful nation of.

That never bothered you, never stopped you once from speaking your mind about America's "inner cities," or Syrians, or Mexicans. Clearly, I'm not as strong a man as you are. Who is?

Mr. President, I beg you to forgive those things I said. I wouldn't do well as a political prisoner. I'm addicted to Facebook, and I don't have enough close

**I wouldn't
do well as a
political prisoner.**

friends to organize a campaign to try to get me freed. I'm not cut out for Guantanamo.

Know who is, though? Hillary. We both know about all the crimes Hillary's committed: Benghazi, the emails, Whitewater, Vince Foster, Anthony Weiner, Bill, that time she called you a "puppet." Imagine what she'll confess to once we start waterboarding her. Or using some of those new, "way worse" kinds of torture you come up with. (One idea: forced lunch with Ted Cruz.)

Your administration could use someone like me, Your Most Graceful Eminence. (Can I call you Your Most Graceful Eminence?) I'm already thinking of how to put together a cabinet for the Trump

administration, if you decide you need one. There's Sean Hannity for Secretary of Defense, because who's done a better job defending the things people claim you've said?

I've got Ted Nugent for Secretary of State; picture China coming into a treaty meeting to find that guy wearing camo, picking raw elk from his teeth with a Bowie knife. Chris Christie for Department of Agriculture just for all the great fat jokes I know you'd make. Ivanka should be Secretary of the Interior because she'll wind up doing all the decorating.

Speaking of that. The White House, I don't know if you've seen it, but... kind of a dump. Not nearly as big in person as they make it look on TV. Plus it's old, and it's barely even white. Compared to your mansion at Mar-a-Lago, it's the equivalent of a two-bedroom apartment in the Bronx. Sad.

Why not move the whole operation to Palm Beach? Make the government come to you. Total power move. You could pretty much be president without leaving the golf course, so you'll never lose that wonderful color you've achieved. We can use the pool area for press conferences on wonderful, winning trade deals, as announced by Press Secretary Billy Bush.

And hey, let's tighten up these libel laws, so it's easier to punish anyone who says nasty things about you or your tax returns. And let's loosen up all this crap about sexual harassment and start having a little fun again.

Throw out these stupid academic textbooks and replace them with a box set of *The Apprentice*, and start putting a Trump Steak on every school cafeteria tray.



Mike Mullen

Other people who should be in jail: Bill Clinton, abortion doctors, Megyn Kelly, Obama, the Khan family, John Oliver, Rosie O'Donnell, Beyoncé, Alicia Machado, Alec Baldwin, the New York Times, Black Lives Matter, Chicago.

I'll do anything you need. Want me to comb through Facebook and look for people who look like they need to be deported? I'll have a list of scary names by this afternoon.

I'll build the wall!

Obamacare? That total disaster? Give me two hours in a room with Alex Jones and Ken Bone and we'll have plans — so many wonderful plans, America won't know what hit it.

See President Trump, these are just some of my ideas to help you Make America Great Again. Not that you need my help. I'm the only one in this disaster of a town with an ounce of gratitude for all the wonderful things you've already done for this country.

Your campaign, and your success, and your many, many supporters... it's all taught me so much about America. More than I even wanted to know. **CP**

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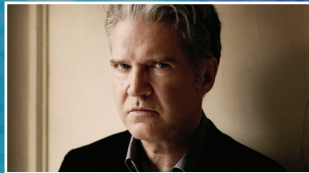
ALEJANDRO
ESCOVEDO
NOVEMBER 15



THE
FLATLANDERS
NOVEMBER 16



PETER WOLF AND
THE MIDNIGHT TRAVELERS
NOVEMBER 17



LLOYD COLE
NOVEMBER 18



C.J. CHENIER
NOVEMBER 19



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NOVEMBER 21



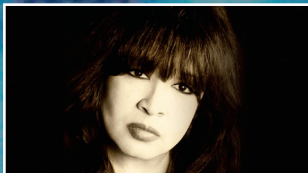
DORADO SCHMITT &
DJANGO FESTIVAL
ALL-STARS
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DAVINA AND
THE VAGABONDS
NOVEMBER 25



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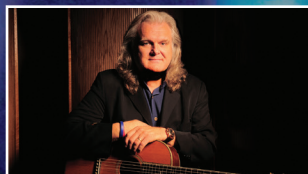
LORBER, McCLAIN,
LABELLE, and WILLIAMS
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OF POWER
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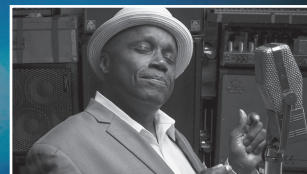
TIM WARFIELD'S
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DECEMBER 8



RICKY SKAGGS &
KENTUCKY THUNDER
DECEMBER 13 & 14



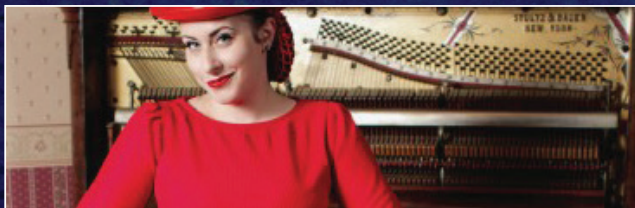
CHRIS MANN
DECEMBER 15



SONNY KNIGHT
AND THE LAKERS
DECEMBER 16 & 17



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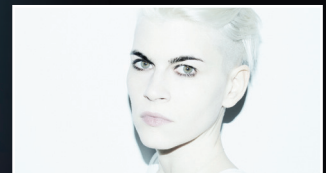
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NO.1

ZULUZULUU,
from left: Greg
Grease, DJ Just
Nine, MMYKK,
Proper T, Trely
Mo (ART PARTE
was out of
town during the
photo shoot)



PHOTOS BY SARAH WHITE

PICKED TO CLICK: MINNESOTA'S BEST NEW MUSIC ACTS

BY JAY BOLLER

Music lovers spent much of 2016 looking back. At Bowie, Lemmy, Haggard, and so many other fallen stars. Most of all, we reflected on the prodigious impact of Prince Rogers Nelson, our state's very own supernova talent, who died in April. Through all that rearview eulogizing, the Twin Cities music scene kept churning along, incubating new talent at house shows and nightclubs. That's what Picked to Click, now in its 26th year, is here to celebrate: exciting newness, freshly tapped potential, the next wave of Minnesota music. At the same time, the Purple One's towering influence can't be lost on the P2C class of '16. It's certainly alive in this year's winner, ZULUZULUU.

"I loved Prince ever since I was a little kid," says ZULUZULUU's Trely Mo. "I watched all the movies, tried to sing like him. Prince always had the baddest females.... Prince was *that dude* to me. He wasn't scared to be different."

And neither are the members of ZULUZULUU, the self-described "producer supergroup" with a name that represents black power stacked atop black power. The future-minded, genre-twisting band dazzled our cast of more than 100 critics, photographers, musicians, promoters, and scenesters participating in the annual poll. This also marks the fifth straight year of people of color and/or women leading the top act — a promising sign o' the times.

For way more 2016 Picked to Click content — including our wAcKy number-crunching and the complete list of ballots — head to www.citypages.com.music.

THE PICKED TO CLICK CLASS OF '16:

1. **ZULUZULUU** (108 pts.)
2. **Tony Peachka** (77 pts.)
3. **Fraea** (52 pts.)
4. **Color TV** (51 pts.)
5. **Ness Night** (42 pts.)
6. **Finding Novyon** (37 pts.)
7. **Dizzy Fae** (34 pts.)
8. **Royal Brat** (32 pts.)
9. **Holidae** (30 pts.)
10. **Lunch Duchess** (29 pts.)



SARAH WHITE

ZULUZULUU are tired of the conversation.

On single “Fades,” amid astral synths and kaleidoscopic guitars, the group hits listeners with a refrain of “You’re asking all the wrong questions.”

“If we can get everybody to stop asking bullshit questions, what will the questions be?” Greg Grease ponders in an interview with City Pages.

Grease and his bandmates — Proper T, Trelly Mo, MMYKK, DJ Just Nine, ΔRT PARTÉ — form the self-dubbed “producer supergroup” from Minneapolis. Together, they sliced through the bullshit with a question of their own: *What’s the Price?* That’s the title of the sextet’s synth-funk debut, released in June. The seven-track album is a cosmic fusion of funk, soul, rap, and rock that syphons influence from its creators’ respective solo projects. It’s also a conduit for ZULUZULUU’s message.

“What is the price? To live, to succeed, whatever,” Grease asks. “What’s the price for a young black man’s life? What do I gotta do to live? Is there an actual number? Am I supposed to pay something? Is this a rhetorical question?”

What’s the Price? doesn’t provide heavy-handed answers. Instead, it’s a psychedelically grooving exploration of ideas, of vibes.

“I definitely believe we captured something special,” Trelly Mo says of the LP. “It’s like you’re taking a snapshot of the time — the right here, the right now — and just presenting that to people in a

creative way.”

ZULUZULUU’s creative process is as smooth as their rhythms. Most of the crew grew up as friends in south Minneapolis, and serious music-making began early. By sixth grade, Proper T was channeling his Neptunes obsession into his own beats. Come high school, Trelly Mo had routine studio access. “My earliest, most significant memories of being an actual serious musician is with these dudes,” notes Proper T.

That chemistry is all over *What’s the Price?* This is not a buzz band learning to master their craft on the fly. “We definitely weren’t internet sensations or anything like that — our shit’s very grassroots,” says Grease, himself a Picked to Click finalist in 2013.

“Listening is very important for us,” MMYKK says. “We all have our own personal ears for music, [but] it’s not a competition; it’s a listening game.”

ZULUZULUU agree the studio is an ego-free zone, one that Trelly Mo likens to a kitchen. And no, even with six experienced producers, there aren’t too many cooks.

“We’re all cooking, makin’ some gumbo,” he laughs, dipping into a delicious

metaphor. “It’s flavor, man. It’s about seeing what you might be able to sprinkle on top — you don’t wanna overpower it.”

The band describes the end product as “high-value black art.” While artistry runs deep with ZULUZULUU, so does business savvy. The guys “constantly” talk about their place and timing within the music landscape, locally and worldwide.

“I think the Twin Cities is a seedbank, and the rest of the world is water,” Grease muses. “There’s tons of amazing artists here; we’re spoiled here because we get

a lot of local support. [But] we don’t need everybody here to rock with us, we need the water of the world. We need the industry.”

And the industry could very well take notice, especially considering the track records of recent Picked to Click winners like Lizzo (2013), Allan Kingdom (2014), and Bad Bad Hats (2015). But careerism isn’t the motivating force behind ZULUZULUU — they’re ruddered by Afrofuturism, which Grease describes as “the development and growth of black excellence.”

“It’s a continued elevation,” he says. “We have to be conscious of it. That’s who we are.”

#2: Tony Peachka

BY JERARD FAGERBERG

Tony Peachka is what happens when teenage angst hits drinking age.

The group — singer/guitarist Melissa Jones, guitarist Stephanie Jo Murck, bassist Danielle Cusack, and drummer Hayley Briasco — stand on the stoop of their northeast Minneapolis practice space, roaring and laughing well above the music permeating the building. They burst into the echoey room and collapse onto secondhand sofas, immediately spilling into self-deprecation and innuendo.

Tony Peachka have endeared themselves to the local scene with their giddy ennui. Though they bill themselves as a band that makes “angry pop songs,” Peachka balance all that post-grad indignation with a sneering, instantly recognizable sense of humor. They’re a pogo-dancing portrait of just how clumsy and hilarious your early 20s can be.

“It’s about being upset with your situ-



TESSA LOEFFLER



NICK GALLOP

ation, but not that upset,” Jones says. As she’s the band’s lyricist, it’s usually her awkwardness on display. Their debut album, October’s *Dirty Knees*, is honest to the point of mortification.

“Don’t wanna go out to bars in the evening / Gonna stay inside and eat all my feelings,” she squeals on “Idle Hands.”

“I’m never that embarrassed about the songs, because I know everyone feels that way,” Jones adds. “If you’re judging me for that, then you’re the one with the problem.”

The original incarnation of Tony Peachka was twee and cutesy. Their 2015 demo, *Hello Tony*, had that unabashed honesty, but it didn’t fit the band’s vision.

“Our first EP was super light and soft,” Briasco reluctantly admits. “There’s tambourine.”

It didn’t feel right for a band whose music was designed as a literal confrontation with adulthood, so they trashed the tambourine, trading in the coos and melodies for Murck’s tight licks and Briasco’s viking drums. In 2016, they added Cusack, the ass-kicking Cherry Cola/Bruise Violet drummer, on bass and notched up the rock ’n’ roll adrenaline. The first song they wrote as a unit was “Dirt,” their album’s howling final track. It’s about asserting a sense of self in a time when people gradually lose their individuality, and it’s the truest expression of an aesthetic the musicians have anthropomorphized as “Tony.”

After solidifying their sound, Peachka bleached *Hello Tony* from the internet. They’re not making apologies for the missteps they’ve made — that’d be antithetical to the mission — but they’re not letting them define the group, either. Instead of collapsing into the messiness of trial and error, Tony Peachka brandish immaturity as a shield and keep it from being too much of a bummer.

“We all make mistakes, and we have experiences with people that we realize afterwards was a mistake, but that’s all part of it,” Jones says with a self-conscious

laugh. “You can’t always do it perfectly.”

#3: Fraea

BY ERICA RIVERA

They call it “shadow pop.” We call it sexy as fuck.

Fraea, an electronic pop project by Jessie Daley and Drew Preiner, was named after the Nordic goddess of love, sex, death, and war. Their debut album, *Bend Your Bones*, was released independently in April and consists of six tracks that ooze sensuality and evoke undulating, oceanic states of desire.

Daley, a onetime background vocalist for defunct indie-folk band Roma di Luna, and Preiner, a former member of rock band Roster McCabe, were connected by a mutual friend and initially corresponded by email. Preiner sent beats he’d been working on, Daley added vocals, and the aural experimentations ping-ponged back and forth.

“I had been in a situation before where we were kind of forced to write,” Preiner says. “It was much more of a machine, so this was really nice to deliberately take our time, to let the songs organically live and breathe and grow.”

When the two finally met up at Preiner’s place to collaborate face-to-face, “the energy was really good right away,” Daley says. “We started blasting out songs left and right.” The duo wrote for two years before recording *Bend Your Bones* in late 2015.

“Shadow pop” is a term Daley came up with. “It speaks to pop music being accessible, being something people can relate to, grab onto, but also having that dark, shadowy, obscure weirdness to it,” she says.

There’s also an element of otherworldliness to Fraea.

“I don’t always know what I’m writing

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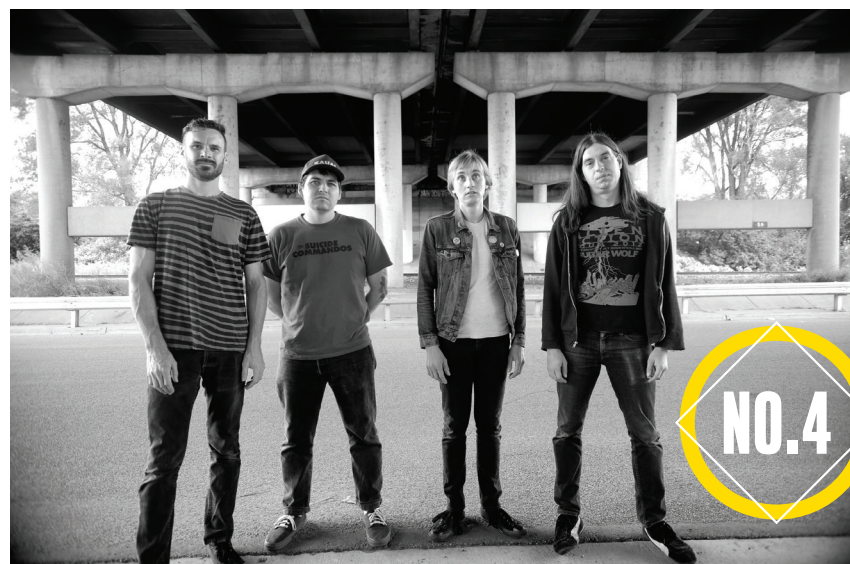
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TOM OLMSCHEID

about,” says Daley, who pens many of the lyrics as she falls asleep at night. “Writing those lyrics, and I think creativity in general, gets you in touch with a deeper part of yourself that sometimes is completely unconscious.”

This ambiguousness is visually represented in the band’s album art, which features gelatinous green and pink substances floating in water. A designer at ad firm Knock by day, Preiner imagined Fraea’s music as “liquid moving within liquid.” He created the images with a friend by shooting paint, milk, and other substances into a fish tank with turkey basters, then filmed them in slow motion.

“People could see whatever they wanted to,” he says of the lava lamp-esque blobs. Likewise, with the music: “It was up to the listeners’ interpretation.”

Whatever your conclusion, Fraea’s slick production and ethereal vocals are attention-grabbers — and there’s more where that came from. When asked if they have another album in the works, Preiner cryptically answers, “We’re always writing. That’s really where we flourish.”

Daley adds, “It could be next month or it could be a ways down the road, but we won’t put something else out there until it’s something that we’re proud of and that speaks to our hearts.”

#4: Color TV

BY RAGHAV MEHTA

It’s no secret: The Twin Cities has a knack for producing world-class punk rock.

From revered elder statesmen like the Replacements and Hüsker Dü right on through current faves like Teenage Moods and Kitten Forever, the area’s punk tradition is storied and well-chronicled.

Color TV could help write the next chapter.

“We all come from sub-scenes within punk,” says guitarist Phil Schwarz. “When we first got together, we all vibed off of classic Ramones and the Buzzcocks. It felt real natural — play to play, more or less.”

Color TV’s self-titled debut is a blistering exercise in dumb fun, brimming with enough bombast and DIY swagger to liven the dingiest of Minneapolis basements. Released in September, the four-track EP is anchored by sharp songwriting that’s utterly devoid of ego or artifice.

Written by bassist/vocalist Devin Jorgenson, the lyrics are steeped in varying degrees of existential and psychological dread. On the cryptic “To Death,” Jorgenson cries, “Visible scratches, glued to my mattress and it bleeds me dry / But if I stop acting like it’s not a problem, would you still come by?” It’s cerebral rock ’n’ roll songwriting, never veering too snotty or routine.

Schwarz, who helps run independent punk co-op Extreme Noise, was introduced to Jorgenson during a show at the 7th St. Entry. Schwarz was already a fan of Welcome Home Walker, Jorgenson’s now-defunct band from Portland, Oregon. They immediately clicked.

After enlisting drummer AJ Olmscheid and guitarist Matt Allen, Color TV began rehearsing regularly and performed their first show at the Hexagon Bar a little more than a year ago. Each member has played in a dozen or so bands, but the still-nascent Color TV banner is already paying the most dividends. In September alone, the group scored national exposure with a profile courtesy of BandCamp, and they opened for pop-punk legends the Descendents at First Avenue.

Jorgenson moved back to Portland in May, but Color TV plans to stick together.

“We are more of a basement-scene band; we are a little more comfortable in the DIY setting,” Schwarz says, rattling off dozens of bands and demonstrating his profound affinity for the scene and genre. “There’s

5



DERRICK KOCH

more of a community there — the music doesn't take a backseat to everything else."

Olmscheid adds, "It also helps to be that much closer to the crowd. It's more interactive."

While Color TV are firmly rooted in stylistic tradition, they sure sound close to perfecting it. And, in keeping with our state's history of pretense-free punk rock, they're a reminder that you don't have to sound so serious while taking music seriously.

#5: Ness Nite

BY MICHAEL MADDEN

"I'm just doing music now — as of today, actually," says Ness Nite when asked if she's currently enrolled in school or working a job.

It turns out the 20-year-old singer, rapper, and producer left the University of St. Thomas in January. She recently ditched her day job, too, freeing up time to pursue a career that's taking off fast.

Ness, born Vanessa Reliford, began making music seriously just two years ago. Even so, over the course of our conversation, her level of artistic direction and confidence is striking.

And it's a hard-earned confidence, considering how much she's accomplished on her own. As stated on her SoundCloud profile, Ness "makes the beats," "writes the words," and "says the words" of her music. "My hands are everywhere in the process of making my songs," she says, adding that her "permanent co-producer," Mike Frey, has

also impacted her sound.

Though Ness grew up in Milwaukee and Chicago, she says she doesn't have a musical presence in those cities. Minneapolis is where she's been developing her craft, and she admits that she "definitely prioritized" music above school while a student at St. Thomas.

The result of that devotion is a sleek, intimate mix of hip-hop, R&B, and soul that shares commonalities with the likes of alt-R&B star SZA. At times, her beats even evoke the electronics of Lorde. Ness says she likes to use her voice as an instrument, yet she conveys plenty of personal meaning simultaneously. "All my songs, I feel like I'm speaking to someone," she says.

Ness' recorded output so far consists of her EP from August, *Nite Time*, as well as standalone beats. She recently debuted three songs during a show at Public Functionary in Minneapolis, and says she produces new music on a daily basis.

Are other artists seeking out her beats,

assuming there's a trove of unreleased material, particularly instrumentals? Some do, but usually it's not a conversation that gets very far.

"If I make a beat that I like, I want to write to it," Ness says. "I definitely have a full song in mind when I set out to make something."

When she does collaborate, she prefers the process to come about organically, with each artist seriously invested in the project.

"I'm not into compromising my integrity as an artist," she says. "I'm just a 'big picture' type of person."

While that mentality implies a need for patience, Ness isn't wasting time, either.

"I don't know how you could do something every day and not get better at it," she says when asked about her rigorous recording habits.

Given her fast rise and evident growth, don't expect to see Ness back on campus or punching a clock anytime soon.

#6: Finding Novyon

BY JERARD FAGERBERG

Finding Novyon arrives at Glam Doll Donuts in Minneapolis with *Astro Boy* and *Beavis & Butthead* pins on the pocket of his jean jacket.

He flashes a big, naive grin as he orders a hot chocolate, goofily vibing to Ginuwine's "Pony" as it comes on the loudspeaker.

Despite the affability, the 25-year-old Minneapolis MC is coming off the most concerted year of his career. Novyon is by no means new to the Twin Cities scene — he started rapping in eighth grade, released his first album in 2012 — but this year he became a proper sensation.

That seed was planted with 2015 single "Lots," which is nearing a half-million



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listens on SoundCloud. The Allan Kingdom-featuring track earned praise from Pitchfork, and it ultimately snagged Novyon a gig opening for Big Sean in Los Angeles that December. After that, everything changed.

"I came home, and everyone started treating me differently," Novyon remembers. "I just felt so lonely. Like I was working myself for no reason."

"Lots" wasn't supposed to happen. When Novyon recorded the career catalyst, he says he was just dicking around, trying to emulate radio rappers like Young Thug and Travis Scott. He didn't want to put "Lots" on his 2015 album *#TheFoodNetwork*, but collaborator Travis Gorman talked him into it.

Now he's stressing because he knows the "buzzy" label is as much a co-sign as it is a kiss of death. He's seen artists like Father and OG Maco blow up over one song, only to have audiences dismiss their later work.

"I don't want ['Lots'] to define me as an artist," Novyon says. "There are so many more layers to me."

When those thoughts get overwhelming, Novyon retreats to his geekery. Mounting stress following the L.A. showcase led him back to his childhood refuge of *Dragon Ball Z*. Inspired by the perseverance of hero Goku, Novyon recorded *Super Saiyan*, a seven-song EP that replenished his determination.

"[*Dragon Ball Z*] helps when I feel down or like life's beating me up," Novyon says of the Japanese TV show. "I was stressed out about getting on Soundset, and putting *Super Saiyan* out made me feel better."

On the day *Super Saiyan* dropped in January, Rhymesayers called. The powerhouse Twin Cities label said they wanted to put Novyon on the bill of their Soundset festival in May.

Moments like those prove levity can breed success. In a local scene that's largely

been defined by the brooding, introspective work of Atmosphere, Sean Anonymous, and Metasota, Novyon says he knows being the punchline MC with the anime fixation might curb his appeal. But his personality is what broke him out, and now he's staking his career on it.

"I go out of my way to let people know I don't take myself too seriously," Novyon says, finishing his mug of hot chocolate. "My life is fun as hell."

#7: Dizzy Fae

BY BECKY LANG

Dizzy Fae, 18, just earned her high school diploma, but that's not all she's been adding to her résumé.

The St. Paul native's first-ever song — the dreamy, compelling R&B track "Color Me Bad" — debuted on Zane Lowe's Beats 1 radio station in 2015. She then featured on Su Na's "Complexion," scoring almost a quarter-million YouTube views. In the past year, Fae has opened for the Internet, Kehlani, Poliça, and others, and now she's gearing up to tour with Lizzo.

Fae's unique sound isn't easily pinned down. She enjoys being compared to Sade, but says most people arrive at FKA Twigs. Her favorite comparison? "I prefer when people compare me to a feeling."

If Fae's music is a feeling, one might call it a bittersweet longing, a deliciously foggy angst. Her voice is hazy, wizened, and soda-fountain sweet. Occasionally there's a theatrical tremor to it, which she chalks up to her training in opera and classical music.

Attending high school at the St. Paul Conservatory for Performing Arts immersed her in a community of budding actors and musicians. She describes her time there as somewhat idyllic, featuring a J-term where students spent a whole month rehearsing for a dance called "Finale."

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"It's a refreshing school," she says, "like the Refreshers at Starbucks."

Fae often compares her feelings to food and drink. She says she experiences sensations similar to synesthesia — a crossing of the senses experienced by roughly 4 percent of the population. Along with many other artistic types, Fae sees music as movies in her head, and certain images bring to mind smells or flavors.

"When I'm making music with people, I'll say, 'I want something sparkly at the top of the beat,'" she says, "Like chimes. Like sparkly water."

Describing her music, Fae turns to a feeling she gets from sardines, Brussels sprouts, and asparagus. "They're weird and sometimes you don't know if you like it — but you like it," she says. If that sounds too specific, that's not Fae's intention — she says she hopes listeners make up their own mental movies to her soundtrack.

This winter, Fae's gearing up to release a song called "Skin Care" and an accompanying music video she directed herself. Viewers can expect "skateboarding, some furry walls, dancing, leotards, and a white boy," she reports, "[The video] steps into this Dizzy girl's head."

"Skin Care" should pair perfectly with Lizzo's major-label debut, last month's *Coconut Oil* EP, and the upcoming tour in support of it. Fae's "super stoked" for the jaunt with the Minnesota-launched superstar, describing it as "a family thing."

As her career accelerates, Fae says she'll keep following her favorite philosophical maxim, the Law of Attraction, which posits that positive or negative energy respectively yields positive or negative results.

Fae's current mindset is positively ambitious — "I want to build an empire,"

she boldly states.

We're not betting against her.

#8: Royal Brat

BY ERIK THOMPSON

"Shouting until you're red in the face can be really therapeutic," explains Royal Brat vocalist Alex Uhrich.

That description perfectly captures the raw, untamed urgency of his Minneapolis garage-punk trio, which also features bassist Shannon Boyer and guitarist Clara Salyer.

Last year, Uhrich created a Facebook post stating his desire to start a punk band with women musicians. His label, No Problem Records, had worked to put out a split release from Salyer's other band, *Whatever Forever*, and *Kitten Forever*. Inspired by the post, they sensed a fresh collaborative outlet could work, and Boyer was soon on board.

Royal Brat was born.

The group's initial batch of raucous, two-minute jams came together at lightning speed.

"We wrote our first song, 'Gut,' in an hour," Salyer explains. "It's mainly always fast and fun, but never thoughtless."

The explosive "Gut" would become part of Royal Brat's five-song debut EP, *Negative Bone*, which was issued in November 2015 via Uhrich's label.

"The creative chemistry was immediately evident, and we wrote the tape in like two months," Uhrich says. "We like to keep [our songs] pretty short and concise, but I also think we try to write stuff that's dynamic and nuanced."



ADAM J. DUNN

Their boisterous, rowdy live shows and catchy, combustible songs quickly stirred interest within the local music scene. But just as the group was starting to take off, Salyer was presented with an unexpected opportunity midway through 2015: She was asked to play bass for Babes in Toyland on that band's high-profile reunion tour. Even though playing with the Twin Cities grunge-punk legends showcased Salyer's considerable talents to a wider audience, she was excited to return home last fall and resume Royal Brat.

"I guess [the Babes tour] kind of slowed our roll for a little while," Salyer says, noting that Uhrich and Boyer were thrilled for her. "But it also gave us space to really recognize that Royal Brat was something we all cared about."

Now that the group is back to writing, recording, and playing live, fans should expect new material soon enough. "Right now we have demos of a ton of new songs," Salyer says, hinting at a new release come spring.

With the fractious election (hopefully) behind us, we could all use a refreshing jolt. Royal Brat's tempestuous music serves that purpose, and their inclusive live shows inspire a sense of community. And, thankfully, the band seems reinvigorated and anxious to offer up more.

"I would like to think we have more work to do," Uhrich says. "The unpredictability is part of the fun for me. I definitely didn't think any of this was going to happen when I made that Facebook post."

#9: Holidae

BY YOUNG VANG

In 2010, an idealistic Garrett Neal moved from Baltimore to the Twin Cities to chase his music dreams.

Neal, a beatmaker and multi-instrumentalist, would meet Ashley Gold two

years later. At the time, Gold was writing and performing solo, and Neal was working the door at now-shuttered Minneapolis venue Cause. Late one night, after catching experimental rock collective Dream Crusher, Neal impulsively went onstage and began fiddling with the keyboards.

"Ash got up there with me, grabbed the mic, and started improving," he remembers. "It was 2 o'clock in the morning, and they left the sound and lights on for us and let it roll. That's how we met. The most beautiful thing about creating these moments is that you're a conduit for [the] music."

From that chance encounter came Holidae, Neal and Gold's electro-pop project. This past February, the duo won the Star Tribune's Are You Local? best new band contest. Prizes include a trip to South by Southwest in Austin, Texas, where they played a Minnesota showcase featuring Har Mar Superstar, Night Moves, and last year's Picked to Click champions, Bad Bad Hats. In August, Holidae scored a slot on 89.3 the Current's "Artists to Watch" event. Gold and Neal like to keep things local with their live show, integrating Twin Cities dancers and visual artists, plus costumes made by hometown designers. If you attended a block party this summer, odds are you saw Holidae perform.

Even though Holidae just released their debut album, April's *Tantrum*, they're already back in the studio, hoping to release their sophomore LP by next spring. The pair works flexibly. Sometimes Gold comes up with an idea, sometimes it's Neal. From there, the creative process harks back to the night they formed — interacting, taking chances, and letting the music grow from that space. The formula is not complicated; it's about honestly embracing nowness, and never being tied to genre or convention. The resulting tracks bloom into sleek,

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spacey pop gems — think Purity Ring, or even onetime local stars Lookbook. There's substance at the core, too, as the songs carry the same weight with just piano and vocals.

Despite Holidae's busy year, Gold continues to churn out solo R&B music, noting, "I get so much joy from it."

"We've had a tremendous year, and we are nothing but grateful," Gold says. "I feel so much gratitude for the work we put in and continue to put in and grind out. Whatever happens, it just feels very good to make your art, and it affects more [people] than me."

#10: Lunch Duchess

BY SOLOMON GUSTAVO

On *My Mom Says I Have a Rich Inner Life*, Katharine Seggerman makes musical choices, but also leaves listeners with their own.

"I think I like the idea of [the EP] being soothing sonically, like being a lullaby," says the singer, songwriter, and drummer known as Lunch Duchess. "But [with] the lyrics being a little disturbing — you can choose your path."

The lyrical candor, plus the EP's title and lunch lady-inspired art, is "kind of aggressively uncool" she adds. "It's kind of a joke — you can be in on it, if you want."

The four-song grunge-pop effort is a cathartic lark tracing Seggerman's raw spectrum of emotions. Rhythmically, the songs have a mellow waltz vibe, eliciting a timelessness, a generation-spanning charm. The grungier elements come courtesy of guttural guitar licks and synth layering.

Lunch Duchess is an ever-evolving project rotating on the axis of Seggerman's psyche. In the *Rich Inner Life* era, she's joined by guitarist Matt Graves,

keyboardist Nicky Leingang, and bassist Ranelle Johnson. Seggerman says that lineup is certain to change.

"It's a matter of finding someone I click with," she says. "The EP is really inspired by Gravey's [guitar] work."

She's in no rush. Lunch Duchess recorded last December, released the EP in March, gigged around town, and then logged 5,000 miles of touring in June and July. For now, Seggerman is taking a breather. She burned out in a splendid array of feelings, each expressed with a little wink. Like the brilliant fall colors that arrived this fall, there are bright, happy yellows and blunt oranges, angry deep reds and lusty light pinks, all tinged with the tawny touch of her levity.

Seggerman says her music has no unifying message, but she understands how the underlying feminism rings out, stating, "I'm reflecting how the world feels about me — my emotions aren't valid because I am an over-emotional woman, my reactions are not rational."

She responds with her tone, singing like a chirping pop star. It's a wry way of subverting preconceived notions. The Lunch Duchess will serve you, but it will be slop. There's something extra sharp in bucking norms by imploding them, exposing absurd standards through gentle mockery.

At the same time, get over yourself. Be depressed, laugh — it's all part of the process. The Lunch Duchess persona came to Seggerman on a whim, and she went with it. As for the EP's title:

"I'm pretty sure my mom said that to me on the phone. I was maybe complaining about jobs or not being engaged at work. 'Well, Katherine, you have a rich inner life.' Thanks, Mom. That makes me sound like a big loser. So I made it my album title so everyone knows I'm a big loser."

The EP is a lovely, soothing, engaging winner. Get excited for the next course. **EP**

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*** A *
CHRISTMAS
* CAROLE *
Petersen**

WRITTEN BY TOD PETERSEN
AND PETER ROTHSTEIN
DIRECTED BY PETER ROTHSTEIN
MUSIC DIRECTION BY DENISE PROSEK

**NOV. 30 - DEC. 23
AT THE RITZ THEATER**



PHOTO BY JOE DICKIE

PETER ROTHSTEIN DIRECTS A STELLAR CAST INCLUDING:



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AFRICA RISING

The Twin Cities can finally point to a growing African dining scene



Vegetarian sampler platter at Ghebre's

TONY NELSON

BY MECCA BOS

One of the obvious benefits of being a hub for immigrants from all over the world? Better food. In 2016, the lucky Minnesotan can eat cuisines that only a short generation ago she would have needed several plane tickets to get.

East African cooking is influenced by the nearby Middle Eastern cooking we know and love (gyros and falafel), Italian (a result of Somalia's occupation by that country), and the fragrant injera and comforting stews of Ethiopia.

How fortunate we are, Twin Cities. Three new restaurants bring us a taste of each.

ALIMAMA'S SAMBUSA LAND

700 E. SEVENTH ST., ST. PAUL
SAMBUSALAND.COM

If your school's cafeteria offers little

more than the sickly-sweet aroma of Subway's "fresh" baked bread, then it might be time for a transfer. Metropolitan State University seems to have gotten the memo that studying requires brain food — preferably the flavorful kind. The St. Paul school has made Alimama's the main culinary offering at its student center.

If you're not willing to go back to school regardless of how good the food may be, Alimama's has a food truck by the same name. Watch for them in downtown Minneapolis at lunch hour.

Mohamed Omer grew up and lived all over East Africa and the Middle East, and before moving to the United States he worked as an importer and exporter. "Our food isn't like anyone else's," he says, "because it's from here and there and from everywhere."

It's true. You'll find old Middle Eastern favorites like lamb and chicken gyros and

falafel wrapped up traditionally in a pita. But Alimama's will also put their lamb burgers and falafel on a bun for a more American approach, a growing trend in African restaurant service, including the wildly popular Afro Deli in downtown St. Paul.

At Alimama's, we're in it for the sambusas. In a town exploding with these triangular savory pastries, this may be our favorite permutation yet. Here, the dough is pillowy and multilayered, tender as the finest pie crust. Inside, your choice of ground beef or lamb, seasoned with that intoxicating yet increasingly familiar blend of coriander-cumin-cardamom. If you're a fan of the pasty, you'll love these.

With our ever-growing East African populations, could the sambusa become a Minnesota tradition, recognizable as the Jucy Lucy? We hope so. If you're unsure

what to bring to your next potluck, order a pan of these from Alimama's and watch as your dance card fills up.

Their version of chicken curry is also not to be missed. Rich and deeply complex, it tells the tale of old recipes and long hours fussing over the pot. No ordinary restaurant dish, this is the sort of thing that could take the place of chicken soup or pho in its power to treat bad colds and ornery dispositions.

Whatever else you do, do not bypass the house-made hot sauce, easy to overlook at the condiment bar with all the lesser national brands. Theirs is a bewitching commingling of yogurt, tomato, jalapenos, garlic, and culinary know-how.

Omer tells us he's eyeing a Minneapolis storefront, and by next summer he hopes to up his food-truck fleet to at least three. Spreading the gospel of the sambusa, one truck at a time.



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WHAT'S YOUR NEXT CALL?



Beef tibs at Ghebre's

TONY NELSON

GHEBRE'S RESTAURANT

512 SNELLING AVE., ST. PAUL
651-493-4324

Imagine if a new fried-chicken outfit came to town and opened up smack dab across the street from Revival, the local reigning fried-chicken champ. Would there be outrage? Disgust? Gossip? Most certainly there would be gossip.

That's essentially the equivalent of what happened in the local Ethiopian dining world when Ghebre's opened up directly across the street from Fasika, the longtime biggest name in local Ethiopian dining. But, as far as we can tell, there's been no gossip. Only delight. There are enough customers to go around, and Ghebre's has come along to fulfill that need.

If it's drama you're after, consider ordering a combo platter, where two enormous pancakes of injera arrive on a platter that your tabletop will barely accommodate. Upon that is more injera, rolled up like ribbons on a spindle, plus a dizzying array of dals, wots, and curries.

This painter's palette of flavor and color holds bright and cooling curry cabbage and potatoes, multiple lentil dishes including the tomato- and garlic-heavy misir, as well as collards mixed with spinach, and more, more, more.

The beef tibs, with ginger, garlic, and berebere (a spice blend that includes chile, basil, fenugreek, and multiple others), is as expertly done as we've had it anywhere. The intense depth of it is like soul food embodied.

Vegans take note: Much of Ghebre's cooking can be made without the traditional butter that makes Ethiopian cooking so richly decadent. Just ask, and they'll happily accommodate.

Other things we love: a beer and wine license, a reasonably attractive (though still barebones by Western standards)

dining room, and a midnight closing time for those pesky late-night tibs cravings. It happens.

SOMTASTE

4757 HIAWATHA AVE., MINNEAPOLIS
612-886-1823

For unassailable proof of the changing face of Minnesota dining, look to this one-time Bridgeman's on Hiawatha. The former scoop shop is now overlaid with safari stripe wallpaper and the sights and smells of exhilarating Somali homestyle cooking. Owner Jama Abdikani seems to do it all, including cook and serve, and that service is the epitome of low-key comfort, complete with red Solo cups and glass water pitchers.

But it's the cooking that you've come for and the cooking that you'll return for. Somali food can be some of the most familiar African cuisine to the American palate thanks to its Italian influence. (Somalia spent hundreds of years under Italian occupation.)

You'll find noodles tossed in African-spiced tomato sauce for an optional side dish, along with fragrant curried rice. You'd be wise to order the curry goat, a protein choice that doesn't get enough love around here. It's profoundly umami-rich like beef, and benefits from long braising times, which render it soul-satisfying as a hot bubble bath. Just sink right in.

Sambusas here are also a must-have starter. The little thimbleful of green chutney is a badass, nose-tingling face-kick of green chile, lemon, and garlic, and it simply won't do to have these sambusas without it.

Come to think of it, it won't do to cruise down Hiawatha without stopping off for a little Somali food fix. Sambusas have supplanted banana splits, and that's perfectly fine by us. ☐

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WEDNESDAY, NOVEMBER 9



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THE DESTINATION TOUR
AMBRE
\$29.50/\$32.50/6PM/ALL AGES

THURSDAY, NOVEMBER 10



REBELUTION
HIRIE
\$22.50/\$25/8PM/18+

FRIDAY, NOVEMBER 11



89.3 THE CURRENT PRESENTS
COMMUNIST DAUGHTER
RECORD RELEASE SHOW
ALPHA CONSUMER
FRAEA
CATBATH
\$10/\$12/7PM/18+

SATURDAY, NOVEMBER 12



HORSESHOES & HAND GRENADES
CABINET
GINSTRINGS
\$15/8PM/18+

FRIDAY, NOVEMBER 18



89.3 THE CURRENT PRESENTS
JAMES VINCENT MCMORROW
ALLAN RAYMAN
\$20/\$22/8PM/18+

SATURDAY, NOVEMBER 19



RADIO K PRESENTS
STRFKR
GIGAMESH
PSYCHIC TWIN
\$20/8PM/18+

WEDNESDAY, NOVEMBER 23



CITY PAGES PRESENTS
THE IKE REILLY ASSASSINATION
THE HONEYDOGS
RICH MATTSON AND
THE NORTHSTARS
\$16/\$66 VIP/7PM/18+

FRIDAY, NOVEMBER 25



HAR MAR SUPERSTAR
TICKLE TORTURE
GGOOOLDD
\$20/8PM/18+

SATURDAY, NOVEMBER 26



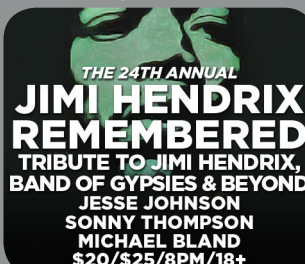
89.3 THE CURRENT PRESENTS
THE CACTUS BLOSSOMS
NICOLE ATKINS
\$15/8PM/18+

THURSDAY, DECEMBER 1



FIRST AVENUE AND SMA PRESENT
JJ GREY & MOFRO
PARKER MILLSAP
\$25/7PM/18+

FRIDAY, DECEMBER 2



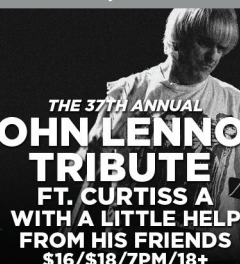
THE 24TH ANNUAL
JIMI HENDRIX REMEMBERED
TRIBUTE TO JIMI HENDRIX,
BAND OF GYPSIES & BEYOND
JESSE JOHNSON
SONNY THOMPSON
MICHAEL BLAND
\$20/\$25/8PM/18+

SATURDAY, DECEMBER 3



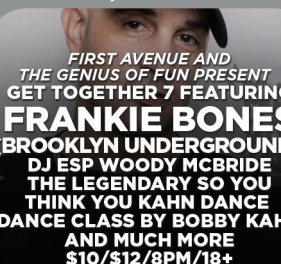
89.3 THE CURRENT PRESENTS
MASON JENNINGS
DUSTY HEART
\$25/7PM/18+

THURSDAY, DECEMBER 8



THE 37TH ANNUAL
JOHN LENNON TRIBUTE
FT. CURTISS A
WITH A LITTLE HELP
FROM HIS FRIENDS
\$16/\$18/7PM/18+

FRIDAY, DECEMBER 9



FIRST AVENUE AND
THE GENIUS OF FUN PRESENT
GET TOGETHER 7 FEATURING
FRANKIE BONES
(BROOKLYN UNDERGROUND)
DJ ESP WOODY MCBRIDE
THE LEGENDARY SO YOU
THINK YOU KAHN DANCE
DANCE CLASS BY BOBBY KAHN
AND MUCH MORE
\$10/\$12/8PM/18+

SATURDAY, DECEMBER 10
SUNDAY, DECEMBER 11



LIZZO
DJ SOPHIA ERIS
DIZZY FAE
\$20/8PM/18+

FRIDAY, DECEMBER 16



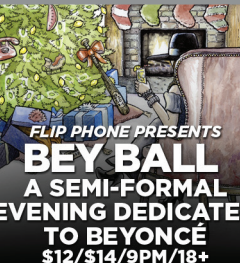
SOUL ASYLUM
MCNASTY BRASS BAND
\$20/8PM/18+

SATURDAY, DECEMBER 17



LOW & FRIENDS CHRISTMAS
PROCEEDS TO BENEFIT
SECOND HARVEST HEARTLAND
\$20/\$25/7PM/18+

FRIDAY, DECEMBER 23



FLIP PHONE PRESENTS
BEY BALL
A SEMI-FORMAL
EVENING DEDICATED
TO BEYONCÉ
\$12/\$14/9PM/18+

THURSDAY, DECEMBER 29



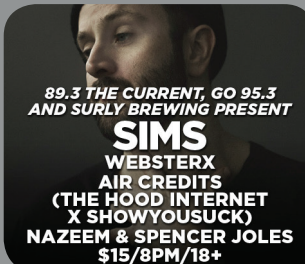
THE JAYHAWKS
\$32.50/\$35 DAY OF SHOW
7:30PM/18+

SATURDAY, DECEMBER 31



FIRST AVENUE'S NEW YEARS EVE DANCETERIA FT.
PLAIN OLE BILL & LAST WORD
OF GET CRYPHY
ANDTHATSBREON
ROY FREEDOM & DJ SMITTY
HOSTED BY IAN RANS
\$5/\$10/\$20/8PM/18+

FRIDAY, JANUARY 6



89.3 THE CURRENT, GO 95.3
AND SURLY BREWING PRESENT
SIMS
WEBSTERX
AIR CREDITS
(THE HOOD INTERNET
X SHOWYOUSUCK)
NAZEEM & SPENCER JOLES
\$15/8PM/18+

SUNDAY, JANUARY 8



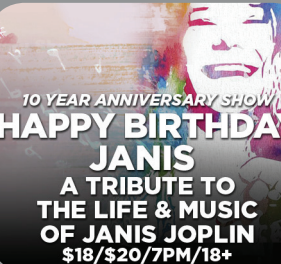
TRANSMISSION PRESENTS
HERO A DAVID BOWIE CELEBRATION
FT. DJ JAKE RUDH
\$8/\$10/8PM/18+

FRIDAY, JANUARY 13



G. LOVE & SPECIAL SAUCE
WITH
REBIRTH BRASS BAND
RIPE
\$25/7PM/18+

SATURDAY, JANUARY 14



10 YEAR ANNIVERSARY SHOW
HAPPY BIRTHDAY JANIS
A TRIBUTE TO
THE LIFE & MUSIC
OF JANIS JOPLIN
\$18/\$20/7PM/18+

SUNDAY, JANUARY 15



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WRESTLEPALOOZA IX
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2/15 TOVE LO: LADY WOOD TOUR w/ PHOEBE RYAN ALL AGES
2/16 MIKE DOUGHTY w/ WHEATUS 18+
2/26 AARON LEWIS - THE SINNER TOUR 18+
3/10 MAC SABBATH WITH METALACHI - THE 2017 MOCKSTROSITY TOUR w/ OKILLY DOKILLY, METALLAGHER 18+
3/11 & 12 HIPPO CAMPUS ALL AGES
3/18 PASSENGER ALL AGES
3/23 RAILROAD EARTH - WINTER TOUR 2017 w/ BILLY STRINGS 18+
3/24 GALACTIC - WINTER TOUR w/ THE HIP ABDUCTION 18+
4/02 FOXYGEN 18+
4/17 THE ZOMBIES - 'ODESSEY AND ORACLE' 50TH ANNIVERSARY w/ DJ JAKE RUDH (TRANSMISSION) 18+
5/21 BONOBO 18+

7TH ST ENTRY

- 11/09 DINGUS w/ SHOT MEMORY, GRAMMA, HEART TO GOLD 18+
11/10 MANITOBA X MINNESOTA MUSIC EXCHANGE ft. ZULUZULUU, LANIKAI, SLEEPING JESUS, MICAH ERENBURG 18+
11/11 MR LITTLE JEANS w/ TRACE, SLOSLYLOVE 18+
11/12 ROYAL CANOE w/ HALFLOVES, BEASTHEAD 18+
11/13 JONATHAN TYLER w/ THE DOVE AND THE WOLF 18+
11/14 BOOM FOREST w/ DICHOTOMY, OH MY LOVE 18+
11/15 GHOSTBAND - 'COLDER' CASSETTE RELEASE SHOW w/ MUX MOOL, PSYMUN, DJ FUNDO 18+
11/16 DZ DEATHRAYS AND DUNE RATS w/ DANGER SIGNS 18+
11/17 ALANNA ROYALE w/ DOKS ROBOTIKS, RLGDPL 18+
11/18 GAVIN JAMES w/ MATT SIMONS 18+
11/19 EL TEN ELEVEN w/ BAYONNE 18+
11/20 THE GOTOBEDS w/ NEW ROCKET UNION 18+
11/21 HOLY MOLY, THE SYMPTONES, YEAH SOUNDS GOOD 18+
11/22 THE JEZABELS w/ SURF ROCK IS DEAD 18+
11/23 NIGHT MOVES 18+

TURF CLUB

- 11/09 THE GOOD LIFE w/ JAKE BELLOWS, OQUOA, OUR FOX 21+
11/10 AN EVENING WITH SLOAN - ONE CHORD TO ANOTHER 20TH ANNIVERSARY TOUR 21+
11/11 MANDOLIN ORANGE w/ My bubba 21+
11/12 NEIL YOUNG'S BIRTHDAY CELEBRATION FT. TIRED EYES PERFORMING THE MUSIC OF NEIL YOUNG 21+
11/13 ARKELLS w/ DARCY'S 21+
11/16 KICK, LAVENDER DAUGHTER, HAZER, AND NICK ANDERSON AND THE SKINNY LOVERS 21+
11/17 JOHN PAUL WHITE w/ THE KERNAL 21+
11/18 FAREWELL MILWAUKEE - RECORD RELEASE SHOW w/ SAM CASSIDY, THE HEAVY SET 21+
11/19 CIRCUS OF THE WEST w/ THREE CROWS AND A CARDINAL, MATT MARKA (OF ADA JANE) 21+
11/23 FLEETWOOD MAGIC: A TRIBUTE TO THE MAC w/ BLACK WIDOWS, JUST PERFECT (BRIAN JUST BAND), DRIFTWOOD PYRE, JENNIE LAWLESS, CHRISTOPHER GALE, MEG ASHLING, AND DJ JEN HUGHES 21+
11/25 A TRIBUTE TO THE REPLACEMENTS w/ THE MELISMATICS, ELEGANZA!, TABAH, PRIVATE INTERESTS, COLIN CAMPBELL & THE SHACKLETONS, NATO COLES & SAM BEER, KID DAKOTA, MONICA LAPLANTE, MARY BUE, MAD RIPPLE HOOT FOR SLIM 21+

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UPCOMING SHOWS AT OTHER VENUES



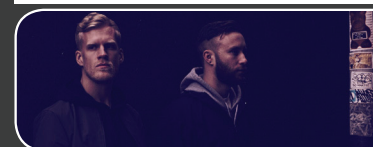
WEDNESDAY, NOVEMBER 9
Go 96.3 presents
K.FLAY
w/ NIGHTLY, MISSIO
at FINE LINE
\$15/7PM/18+



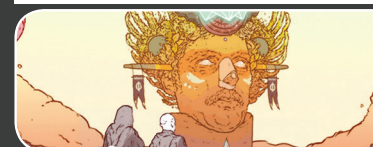
THURSDAY, NOVEMBER 10
CRX
w/ STREETS OF LAREDO,
THE GLOOMIES
at TRIPLE ROCK
\$15/7:30PM/18+



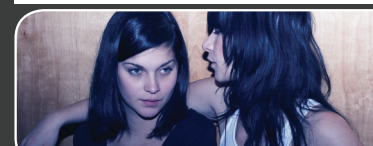
FRIDAY, NOVEMBER 11
MURDER BY DEATH
w/ LAURA STEVENSON
at FINE LINE
\$20/8PM/18+



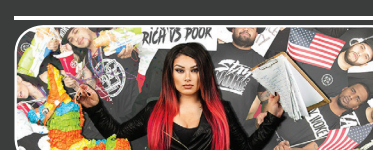
SUNDAY, NOVEMBER 13
SNAKEHIPS
w/ CHARLES MURDOCH
at FINE LINE
\$20/\$30 RESERVED BALCONY
7PM/18+



SUNDAY, NOVEMBER 13
LEMAITRE
w/ CHET PORTER, COUCHERON
at TRIPLE ROCK
\$15/\$18/7:30PM/18+



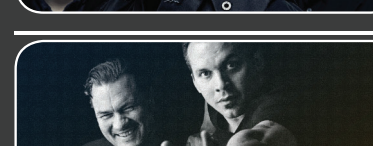
FRIDAY, NOVEMBER 18
THE SOUNDS
PERFORMING 'DYING TO SAY THIS TO YOU' TO CELEBRATE 10 YEARS
w/ ZIPPER CLUB, MY JERUSALEM
at FINE LINE
\$20/\$25/7PM/18+



SUNDAY, NOVEMBER 20
SNOW THA PRODUCT
w/ WOKE, FOOL BOY MARLEY,
MARIA ISA
at FINE LINE
\$15/\$17/7PM/18+



WEDNESDAY, NOVEMBER 23
ANIMALS AS LEADERS
THE MADNESS OF MANY TOUR
w/ INTERVALS, PLINI
at FINE LINE
\$25/7PM/18+



WEDNESDAY, NOVEMBER 28
103.3 The Basement and 89.3 The Current present
ATMOSPHERE
FRESHWATER FLY FISHERMAN TOUR
w/ BROTHER ALI, DEM ATLAS,
PLAIN OLE BILL, LAST WORD
at CLYDE IRON WORKS (DULUTH, MN)
\$25/8PM/18+



12/01 JIM JAMES w/ TWIN LIMB at State Theatre
12/14 HELMET - 2016 DEAD TO THE WORLD US TOUR w/ LOCAL H at Fine Line

- 12/17 ASTRONAUTALIS** w/ FINDING NOVYON at Triple Rock
12/31 KING w/ TINY DEATHS, K.RAYDIO, DJ WILLIE SHU at Fine Line
1/06 CRACKER AND CAMPER VAN BEETHOVEN at Fine Line
1/25 BEAR'S DEN at Fine Line
1/28 WAX TAILOR at Fine Line
2/08 SAFETYSUIT at Fine Line
2/14 RUN THE JEWELS - RUN THE WORLD TOUR w/ THE GASLAMP KILLER, SPARK MASTER TAPE, CUZ at Myth Nightclub
2/17 AUSTRA w/ THE RANGE at Triple Rock

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A LIST

FRIDAY Patton Oswalt comes to town **P. 29**

SATURDAY Strange Girls party at CO Exhibitions **P. 31**

Julie Buffalohead and Nate Flink team up for a special show and sale at the Dow Building.



JULIE BUFFALOHEAD

WEDNESDAY 11.9

COMEDY

TIM SLAGLE

ACME COMEDY CO.

Last spring's Crash & Burn Show, which he organizes each year at Acme, coincided with the passing of Prince. "It wasn't until the weekend that Wisconsin people made it down to the memorial," he says. "It was the first time you'd ever seen Packer fans wearing purple." He did that joke before one of the shows, and according to fellow comedian David Crowe, it really helped set the proper mood for his set while still being mindful of what was happening in town. That may also be because Slagle is a music fan. Back in 2014, he told City Pages that listening to new music was the key to staying young. However, he feels kids today enjoy a great advantage when it comes to discovering music, new or old. "Young people today will never know the shame of taking a Lionel Richie cassette up to the cash register," he says.

"They can listen to anything, because it's all anonymous. We had to look at the sneer the emo kid made as he made a crack to the girl with the black pigtails and the kilt taking inventory. [These days] no one knows if you're listening to Mumford and Sons." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

BEER

BREWERY BATTLE 5: BARREL-AGED EDITION

CLUBHOUSE JAGER

For each installment of Brewery Battle, Twin Cities beermakers square off to create unique concoctions using themed ingredients. Then they bring these special treats to a Minneapolis bar to share with revelers, who determine their favorite interpretation. This Wednesday, Lagunitas will go up against Lift Bridge. This week's theme is barrel-aged brews. Lagunitas will be offering

up a rich-sounding Willett Whiskey imperial stout while Lift Bridge will pour a seasonally appropriate and robust imperial pumpkin porter. Should you get hungry, chef Kurt Johnson will be serving up items made with beers from each brewery, and Lagunita's IPA and Lift Bridge's Citra Kellerbier will also be on tap. 21+. 6 p.m. Free. 923 Washington Ave. N., Minneapolis; 612-332-2686. **—JESSICA ARMBRUSTER**

COMEDY

MICHAEL MALONE

RICK BRONSON'S HOUSE OF COMEDY

Michael Malone sounds tired when reached by phone at his home in Los Angeles, and not just because it's early in the morning on the West Coast. He's been busy. "Projects, projects, projects," he says. Those include a new animated series, *The Good Doctor*, on Funny or Die; another series for YouTube to coincide with the holidays; and a claymation special slated for closer to Christmastime. "I love having the time off and being

able to create and do stuff and be home," he says, "but there's nothing quite like having that live audience every night." While he can perform in L.A., on the road, he notes, the crowd treats the show as an event. Minneapolis is a favorite destination. "Not to placate," he says, "but the audiences there are just so fantastic, man. It's such a progressive and open-minded city. It's an art city as well, so they get it. It's not like going to Nowhere, Arkansas, and doing jokes. Minnesota gets it." Though he steers clear of politics, he has been known to tease a few crowds. "In Texas I said, 'Before I get into this, can everyone please put their phones and guns on silent?'" 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$15-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

THURSDAY 11.10

ART/GALLERY

JULIE BUFFALOHEAD AND NATE FLINK

DOW BUILDING

For 20 years, St. Paul artists Julie Buffalohead and Nate Flink have been creating work stylistically different from each other. While Flink tends to work in abstract, Buffalohead tells stories through her animal creatures. To raise matching funds for the Knight Foundation Arts Challenge grant recently awarded to their Space 369 project in St. Paul, the couple is cleaning house and having a sale. Portraits, landscapes, narrative pieces, abstract works, and Buffalohead's internationally renowned acrylics, through which she transforms her Native heritage and concepts of motherhood into whimsical iconography at once fabulous and poignant, will be available. She's also created a limited-edition print for the sale, produced in collaboration with Big Al's printing (aka Alec Soth). In Space 369. 6 to 9 p.m. Free. 2242 University Ave. W., St. Paul. **—CAMILLE LEFEVRE**

CONTINUED ON PAGE 29 ►

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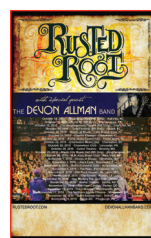
**VONNIE KYLE'S
"SOIBEN"
GOING AWAY
SHOW**
w/ BEAT COOK-FELTZ
NOV. 10



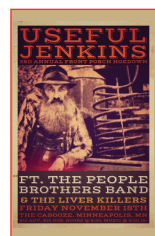
MAYBACH & NMG PRESENT
FAT TREL
NOV. 11



CABOOZE & AEG PRESENT
NOFX
w/ PEARS, & USELESS ID
NOV. 12



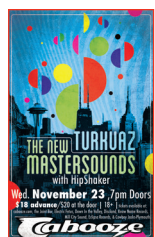
**RUSTED
ROOT**
w/ THE DEVON
ALLMAN BAND
NOV. 15



**USEFUL
JENKINS 3RD
ANNUAL
FRONT PORCH
HOEDOWN**
NOV. 18



**LAZER FLOYD
TOUR!**
w/ PINK FLOYD, THE
DOORS, & ZEPPELIN
TRIBUTES
NOV. 19



**TURKUAZ
& THE NEW
MASTERSOUNDS**
w/ HIPSHAKER
NOV. 23



**BIG WU ANNUAL
THANKSGIVING**
w/ KUNG FU HIPPIES
NOV. 24

UPCOMING

- 11/9 LEOPRESENTS.COM **Epica** w/ FLESHGOD APOCALYPSE, ARKONA, & MORE!
11/25 **FLIPP - Reunion Show** TICKETS ON SALE NOW!
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12/3 **Whitney Morgan** VIP TICKETS AVAILABLE NOW!
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12/14 LEOPRESENTS.COM **For Today - FAREWELL TOUR** W/ NORMA JEAN
12/16 **Trina** w/ PRINCESS NOKIA, LEXII ALIJAI, & DJ KEEZY
12/23 **White Iron X-Mas Show** w/ TEAGE ALEXEY, & THE PLOTT HOUNDS
1/7 **10,000 Days - TRIBUTE TO TOOL** w/ GUERRILLA RADIO-RAGE AGAINST THE MACHINE
1/25 **Mayhem** w/ INQUISITION, & BLACK ANVIL

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First Annual
Saturday, November 19th
10am-Noon



HIGHLAND - SAINT PAUL HOLIDAY BOOK FAIR

Holiday shoppers, readers, and supporters of local authors won't want to miss the first annual Highland - Saint Paul Holiday Book Fair held at Gloria Dei Lutheran Church on Saturday, November 19th from 10am-Noon. **Local authors** will be featuring their latest works you can purchase for yourself or a loved one for the holidays. Authors will be present to sign their work for you. In addition, a **FREE DRAWING** will be held at 11:30am.

GLORIA DEI LUTHERAN CHURCH
700 Snelling Avenue South
Saint Paul, MN 55116



FRIDAY 11.11

COMEDY

PATTON OSWALT

MYSTIC LAKE CASINO HOTEL

As with many veteran comics, the career path of Patton Oswalt veers across the pop-culture map, alternating between acting in feature films and television series, lending his distinctive voice to animated works, and authoring his own books of witty insights. On the horizon for 2017 alone, Oswalt has roles in the big-budget movie adaptation of Dave Eggers' *The Circle*; the latest animated feature from DreamWorks, *The Boss Baby*; and the hotly anticipated revival of cult favorite TV series *Mystery Science Theater 3000*. From a professional standpoint, Oswalt's accomplishments would be the envy of any comic. Such success, however, pales in comparison to the enormous personal tragedy Oswalt suffered last year with the death of his wife of 11 years, writer Michelle McNamara. In the aftermath of such a heartbreaking loss, it's reassuring to find Oswalt maintaining his standup career. Though his material is often rife with pop-culture fixations, the galvanizing core is the comic's self-deprecating admissions. Oswalt's ability to turn introspective anxieties into convulsively funny material is in fine form on his recently released standup special, *Talking for Clapping*. The Emmy-winning special also showcases Oswalt's less noted but equally incisive ability to satirize the more polarizing aspects of our current cultural landscape. Even when taking on topical issues, however, Oswalt's humor remains infused with his signature blend of restless intellect and confessional candor, allowing for comedy that can be downright cathartic. 8 p.m. \$35. 2400 Mystic Lake Blvd., Prior Lake; 800-262-7799. —BRAD RICHASON

PERFORMANCE

SUPERGROUP:
PEOPLE I KNOW

RED EYE THEATER

SuperGroup is the dynamic threesome of Jeffrey Wells, Sam Johnson, and Erin Search-Wells. Not content with their own highly adventurous works of dance and physical theater, they decided to collaborate with an all-star lineup of thoroughly unconventional performers — people they know and admire. They began by creating solos for transgender performance artist Venus De Mars; seasoned dancers Judith Howard, Deborah Jinza Thayer, Mary Moore Easter, and Derek Phillips; and Red Eye co-founder and actress



COURTESY OF AMY RICE

ART/PARTY

CALIFORNIA DREAMIN'

CALIFORNIA BUILDING

This weekend, talented artists in the California Building in northeast Minneapolis will open their studios for two days of special receptions, gallery shows, demonstrations, and parties. Guests will have six floors of spaces to explore, which includes residents working with jewelry, paintings, photography, leather, glass, and ceramics. Be sure to stop by A Nice Press, where Amy Rice will be celebrating the launch of her occasional shop, which will feature pillows, quilts, wall hangings, and coloring calendars with whimsical designs and patterns. Mojo Coffee Gallery will be providing food and caffeine, should you need it. 5 to 9 p.m. Friday; 10 a.m. to 6 p.m. Saturday. Free. 2205 California St. NE, Studio 602, Minneapolis; 612-788-5551. Through Saturday —JESSICA ARMBRUSTER

Miriam Must. Then they melded the solos to create tension between the choral and the individual, the visible and the unknown, the intimate and the peripheral. All the performers sing, speak, and move in structured and improvised ways — sometimes simultaneously. This mosaic of fierce presences and multi-layered expertise can hardly go wrong and promises to go way, way right. 8 p.m. Friday and Saturday, plus November 16 and 19; 2 p.m. Sunday. \$10-\$25 sliding scale (no one turned away for lack of funds). 15 W. 14th St., Minneapolis; 612-870-0309. Through November 19 —LINDA SHAPIRO

CONTINUED ON PAGE 30 ►

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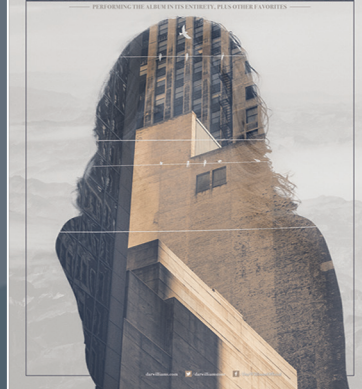
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NOV. 12 | FITZGERALD

DAR WILLIAMS RETURN TO MORTAL CITY 20TH ANNIVERSARY TOUR



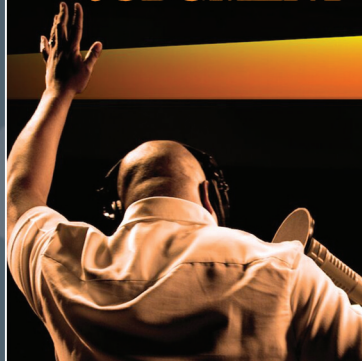
NOV. 16 | THE CEDAR

LEO KOTTKE



NOV. 25 | FITZGERALD

SNAP JUDGMENT



DEC. 8 | STATE THEATRE

BEN MILLER BAND



DEC. 15 | AMSTERDAM



MAR. 21 | FITZGERALD

CHECK OUT UPCOMING CONCERTS
AND PURCHASE TICKETS AT
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A-LIST



STEVE NIEDORF

CONTINUED FROM FRIDAY ►

DANCE ZENON DANCE COMPANY: 34TH FALL SEASON

COWLES AUDITORIUM

Zenon offers audiences a greater spectrum of contemporary dance than any other local company. Take this spate of fall concerts featuring bracing new works by New York choreographers, plus a Cuba-inspired dance by Zenon regular Danny Buraczkeski. Recent rehearsals of Kendra Portier's "Glorious Discoloration" and Greg Dolbashian's "Eternal Reveal" showed how the splendid Zenon dancers infuse abstract dance architecture with a human pulse. Portier's work taps into their fluid muscularity, creating a brave new world both primal and spunky. An urban edge sharpens Dolbashian's lush, full-bodied movement, while Buraczkeski's jazz-inflected "Song Awakened," set to the Creole-Portuguese vocals of Cesaria Evora, unites zesty rhythms with soulful lyricism. 8 p.m. Fridays and Saturdays; 2 p.m. Sunday, November 20. \$34. 301 19th Ave. S., Minneapolis; 612-625-9505. **Through November 20** —LINDA SHAPIRO

THEATER COMPANY

NEW CENTURY THEATRE

Part of the inherent appeal in revisiting an older stage work is observing how social mores have evolved over time. This is particularly true of a work like *Company*, the celebrated collaboration between playwright George Furth and composer Stephen Sondheim that was heralded for capturing the cultural zeitgeist of 1970. A musical comedy concerning a recalcitrant bachelor

coming to grips with his chronically single status, even as he observes the emotional dysfunction of his married/attached friends, *Company* was an immediate sensation, racking up a record 14 Tony Award nominations and winning seven. Much of the acclaim can be credited to the inventive narrative approach, which bypassed linear storytelling in favor of short vignettes, each providing more insight into the main character's guarded psyche. Lending further character depth are the musical numbers, which, though wildly varied in form, delight in fraying even further the most supposedly contented of matrimonial bonds. Directed by William Pacholsi, this touring production features an ensemble cast headed by Ryan Nelson, musical direction from Randy Buikema, and choreography by Lauri Kraft. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. \$38. 615 Hennepin Ave., Ste. #145, Minneapolis; 612-455-9500. **Through November 20** —BRAD RICHASON

THEATER ORANGE

MIXED BLOOD THEATRE

The premise of *Orange* — three teens, including one on the autism spectrum, have an overnight adventure in southern California — makes it sound like a mix between *The OC* and *The Perks of Being a Wallflower*. Expect something more substantive, though, from playwright Aditi Kapil (*Displaced Hindu Gods* trilogy, *Agnes Under the Big Top*), who's established herself as one of the most essential playwrights in a town that's full of them. *Orange* is premiering at Mixed Blood Theatre under the direction of Jack Reuler before heading

The Arboretum
will be extra arty
for many moons
this season.



BRUCE MUNRO, MOON HARVEST, PHOTO BY MARK PICKTHALL

out to the West Coast. Projected illustrations will expand the world of this coming-of-age story about a girl from India who sets out with her cousin and another companion to find a perfect orange. “The play,” Kapil explains, “wants to position us inside the mind of its protagonist and envelop the audience in all the beauty, fear, and magic of that night when everything changes.” 7:30 p.m. Wednesdays through Friday; 8 p.m. Saturdays; 2 p.m. Sundays. Free; \$25 guaranteed reservation. 1501 Fourth St. S., Minneapolis; 612-338-0937.

Through December 4 —JAY GABLER

DANCE

ARENA DANCES

THE FITZGERALD THEATER

One of our most versatile choreographers, Mathew Janczewski creates pieces that range from meticulous to rambunctious. Whatever the theme, Janczewski's dances and his splendid company explode through space in cascades of full-bodied movement. Twenty years ago, he created ARENA Dances. For this anniversary, he's taking the considerable risk of presenting a one-night-only program of works old and new at the Fitzgerald Theater, a venue not particularly known for dance. His newest work, “Anthem,” set to music by composer Michael Nyman, is inspired by Janczewski's youthful memories of moving through space, which he continues to do with the ease and noblesse oblige of a celestial gymnast. It will be terrific to see him reunited with his longtime muse, Amy Behm-Thomson, in the premiere of “Duet at Home.” Other works include his 2010 “Not so good at standing still” and “Matador,” a dynamic foray into the psyche, emotion, and elegant ruthlessness of a bullfighter. 7:30 p.m. \$20. 10 E. Exchange St., St. Paul; 1-800-514-3849. —LINDA SHAPIRO

ART/GALLERY

FRANK BIG BEAR: NATIVIA

BOCKLEY GALLERY

This week, Duluth-based artist Frank Big Bear is having his 12th show at Bockley Gallery with work that — while deploying tremendous vibrancy, wit, poignancy, and craft — continues to explore the intersection of American popular and Native American cultures. Paintings, drawings, and collages are his media, with the last incorporating imagery from comic books, magazines, catalogs, and gallery exhibition invitations. Intricate, with an acute attention to detail, the works invite deep contemplation, eliciting both “A-ha!” moments and resonant reflections on the value of abstraction and representation. There will be an opening reception from 6 to 8 p.m. Friday, November 11. 2123 W. 21st St., Minneapolis; 612-377-4669. **Through December 17 —CAMILLE LEFEVRE**

SATURDAY 11.12

ART/HOLIDAY

BRUCE MUNRO: WINTER LIGHT AT THE ARBORETUM

UNIVERSITY OF MINNESOTA
LANDSCAPE ARBORETUM

British artist Bruce Munro's light-based installations have appeared at the Guggenheim in New York and other locations throughout the U.S. But when he visited the Minnesota Landscape Arboretum, Munro discovered a site that, once laid bare by winter, provided an inviting backdrop for his intricate illuminations. This exhibition includes five outdoor installations (one was created with more than 7,000 water bottles fashioned into pillars lighting a pathway; blue tubes used for maple syrup lines inspired another) and one

CONTINUED ON PAGE 32 ►

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A-LIST

CONTINUED FROM SATURDAY ►

indoor work, built in the United Kingdom and shipped to the site. An exhibition of prints and the artist's history will also be displayed in the Arb's gallery and auditorium. Tickets and more info can be found at www.munrowinterlightmn.org. \$12-\$17 online; \$15-\$25 at the gate. 3675 Arboretum Dr., Chaska; 952-443-1400. **Through April 9, 2017** —CAMILLE LEFEVRE

ART/GALLERY

VERITY IN VISION: ART AT THE EDGE OF HUMAN/NATURE

INSTINCT GALLERY

Instinct Gallery continues its fall run with an exhibition that taps into current awe, fear, and excitement (depending on who you ask) about interspecies interaction. The human animal, for example, has always worked to control its environment, with a sentience that may result in an artificial intelligence that will lead to our doom. On the other hand, aren't we a creative and curious bunch, as the artists in this show — Chase Boston, Kate Casanova, Sean Connaughty, Alison Hiltner, Eric William Carroll, and show curator John Schuerman — will aptly demonstrate. Endlessly inventive, with concerns that span and integrate science and art, these artists will confirm, upend, and illuminate our notions of what we consider human and nonhuman, organic

and synthetic. It's a perfect show for Instinct, which originated several years ago with the intention of examining just these concepts and questions. There will be an opening reception on Saturday, November 12, from 6 to 8 p.m. 940 Nicollet Mall, Minneapolis. **Through December 17** —CAMILLE LEFEVRE

DANCE

ASZURE BARTON & ARTISTS

NORTHROP

A looseness akin to silk sliding through air, paired with distinctly intentional muscle movement, infuses this company's evening-length work, *Awáa*. The choreography has a luscious quality that exalts in the realized potential of bodies moving in space. The staging — crimson light, large circular objects, rising and falling scrims — coupled with both a watery soundscape and a percussive score, adds to the work's ambience. Seven dancers perform the 70-minute *Awáa*, which means "mother" in the language of the Haida (island people from northern British Columbia). The Canadian-born Barton received her formal training at the National Ballet School in Toronto, but since starting her own company she has absorbed diverse dance styles to create work that reflects deep emotion and rhythmic intensity. 8 p.m. \$30-\$50. 84 Church St. SE, Minneapolis; 612-625-6003. —CAMILLE LEFEVRE

PARTY

A CONSPIRACY OF STRANGE GIRLS

CO EXHIBITIONS

The newly formed Strange Girls is one big WTF collective. That's women, trans, and femme-identified creatives. They have teamed up to support and celebrate their weirdness. At their gathering at CO Exhibitions, guests will be invited to check out their many talents, which includes T-shirt printing, tattoo art, video installation, performance, leatherworking, pewter casting, and other intriguing forms of expression. Burlesque pros Queenie von Curves and Penny Dreadful will shake and shimmy, while Star Child, Oaks, and Royal Brat will supply music. Food trucks will also be stopping by. Follow these delightfully strange gals at www.strangegirls.org. 6 to 10 p.m. \$5-\$10 suggested donation. 1101 Stinson Blvd. NE, Minneapolis; 612-379-4151. —JESSICA ARMBRUSTER



MARIKAPAUMEN



TUESDAY
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— \$6 —

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\$10 27 GSHARP & THE BIZNESS THE BEST BAND MONEY CAN BUY! DOORS AT 7PM, EVENT ENDS AT 1AM	28 CLOSED	\$5 29 TIM PATRICK & THE BLUE EYES BAND A DYNAMIC SINATRA-STYLE SINGER WITH HIS SWINGIN' BLUE EYES BAND	\$5 30 JAZTRONAUTS SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT DANCE LESSONS START AT 8PM	1 TBA	\$8 2 HOOKERS AND BLOW HI-ENERGY ROCKIN' DANCE GROOVES FROM 60/70'S	\$6 3 THE GOOD BARS THREE BAND BILL

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INNER SPACE

Arrival's an alien movie with philosophical heft



Amy Adams as
Dr. Louise Banks

JAN THIJS, PARAMOUNT PICTURES

BY MICHAEL NORDINE

The truth is out there, but it's also down here.

Arrival, an aliens-come-to-Earth drama from Denis Villeneuve, is the heady, philosophical counterpart to the likes of *Independence Day* and *District 9*: an exploration not of outer space but of one earthling's inner life. It looks forward and backward, up and down, and finds a kind of cosmic truth that's achingly beautiful in how personal it is.

The question in *Arrival* isn't whether or not aliens exist; it's why they're here. The otherworldly beings have landed at 12 ostensibly random spots across the globe in monolithic spacecraft, opening their doors to their respective emissaries once every 18 hours.

That their outposts are in such far-flung locations as Russia, China, the Sudan, and America almost reads as a challenge: cooperate among yourselves, they seem to be telling us, or risk never knowing what we're doing here — and whether we come in peace.

Enter Dr. Louise Banks (Amy Adams),

an esteemed linguist who's tasked with trekking to Montana and translating the extraterrestrials' language. She's joined in that effort by scientist Ian Donnelly (Jeremy Renner), whose view on life and work makes for a clear contrast to her own. After briefly setting their philosophies in opposition to one another, Villeneuve puts them to work.

What follows is almost daring in how unsexy and process-heavy it is. Louise puts in the long hours and hard work required to establish communication with these creatures. When saying simple words aloud yields no obvious results, she writes the word "human" on a whiteboard and points at herself. Big things start small.

Villeneuve was working in French Canada for more than a decade when his *Incendies* landed an Oscar nomination for Best Foreign-Language Film and caught the attention of Hollywood; since then, he's become as sought after as he is prolific: 2013's *Prisoners*, his English-language debut, has been followed in short order by *Enemy*, *Sicario*, and now this. He'll next helm the long-awaited *Blade Runner* sequel, and hopefully bring to it the same

verve and nuance that make *Arrival* so compelling.

To reach the room where the dialogues take place, Louise and her team — which includes a bird in a cage, their canary in the coal mine — pass through a kind of antigravity chamber. *Arrival* chooses its visual spots carefully, grounding the fantastical in the scientific so as to make each small, physics-defying moment stand out all the more.

Of course, there's meddling from the governmental and military higher-ups (led by Forest Whitaker, authoritative in his sullenness), as intel from the makeshift league of nations suggests that maybe these visitors aren't simply on a fact-minding mission, that our worst fears could soon be realized.

Like most movie heroes, Louise brings emotional baggage to this endeavor: Impressionistic glimpses of her life show a young daughter who succumbs to an unspecified terminal illness as Louise looks on helplessly. And so, after a while, that central question expands into something more like "Why are any of us here?" Villeneuve and screenwriter Eric Heisserer,

ARRIVAL

directed by Denis Villeneuve
opens Friday, area theaters

without making it overt or grandiose, tap into a fear that, as they envision it, is quite literally universal.

For all that, most everyone outside of Louise's immediate orbit isn't as fully drawn as she is; Louise is a flesh-and-blood being among two-dimensional characters who sometimes serve as little more than talking plot devices. Neither Renner nor Whitaker is called upon to shoulder as much of the burden as they're clearly capable of doing, though both perform admirably in their limited roles — Whitaker especially has a presence that's unique to him, at once imposing and deeply sympathetic.

Villeneuve and Heisserer also make brilliant use of a structural conceit that can't be mentioned in depth without revealing a key plot detail, so know this: *Arrival* moves through space-time with a nimbleness so rare it feels like a visit from another place, the kind you'll want to have your whiteboard ready for. **A-**

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TAKE A SHOT

Transatlantic Love Affair doesn't need a set to tell a thrilling gangster story



LAUREN B PHOTOGRAPHY

BY JAY GABLER

Since their debut with the 2010 Fringe sensation *Ballad of the Pale Fisherman*, Transatlantic Love Affair have built a reputation for the consistency and quality of work in their trademark style. A group of actors tell a story on a bare stage, using their own bodies to create any necessary props as performers segue fluidly among roles. Live music is part of the mix, in styles that vary according to the show's subject matter.

That style is jazz — alternately perky and elegiac, performed by guitarist Dustin Tessier and drummer Adam June — for *105 Proof*, *The Killing of Mack* “*The Silencer*” Klein. Conceived and directed by Diogo Lopes, the show was the company's entry in the 2015 Fringe (where it was a hit, of course), and it's now become the latest of their productions to be expanded and revived at Illusion Theater.

It's a gangland tale set in the Prohibition era, narrated by Eric Marinus as the older version of Johnny (Nick Wolf), a boy from small-town Illinois. Johnny has bigger

dreams than staying at home to mind the family store, and he sees an opportunity when he realizes his grandfather's moonshine has market value. Through his commercial enterprise, Johnny crosses paths with the gangsters who run the underground booze trade, and soon he's up in Chicago packing heat and cracking jaws.

The story of Johnny's rise isn't particularly original, but that's not what this production is about. As with Transatlantic Love Affair's other shows, using common tropes makes it easier to quickly captivate an audience with a play that materializes out of thin air. There's some adult language here and a lot of people are shot, but that doesn't squelch the childlike glee these performers show as they romp through this fast-paced adventure.

In this true ensemble piece, no one steals the show, but VIP status has to go to Allison Witham, who switches in a blink from the character of Johnny's nerve-racked childhood friend to that of the gang's ruthless leader. Wolf finds a nice swagger as the story's protagonist, and narrator Marinus has a casual gravity that builds to a big moment as the story

105 PROOF OR, THE KILLING OF MACK “THE SILENCER” KLEIN

Transatlantic Love Affair at Illusion Theater
528 Hennepin Ave., Minneapolis
612-339-4944; through November 20

gallops to its conclusion.

While it's a satisfying tale, *105 Proof* is also full of gratifying details, like the way that the gangsters' car (made out of performers' bodies) is visibly a different model than the one the heroes drive. It also has virtuoso moments, as when Derek Lee Miller gets into a shootout with himself as he simultaneously plays two characters on different sides of the law.

Transatlantic makes this kind of work look easy, but just watch any other company try to pull it off and you'll appreciate the achievement of Ivey-winning artistic director Isabel Nelson and her team. Increasingly, Transatlantic Love Affair's physicality isn't just a method of storytelling — it is the story, and the exuberant virtuosity of the performance is inextricable from the pull of the narrative. Like Eliot Ness, these artists are untouchable. **C+**



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TAMARA ALSWAGER

COMMUNIST DAUGHTER

FIRST AVENUE, FRIDAY 11.11

The story goes something like this: The first album from local indie rockers Communist Daughter, 2010's *Soundtrack to the End*, originally represented a kind of last hurrah for songwriter Johnny Solomon following the end of his band Friends Like These and struggles with bipolar disorder and substance abuse. Ultimately, the album was received better than expected, with two Com Dot songs eventually featuring in an episode of *Grey's Anatomy* — which actually aired while Solomon was rehabbing at Hazelden. The band released two EPs ahead of their latest full-length, last month's *The Cracks That Built the Wall*. Produced by Kevin Bowe (the Replacements, Meat Puppets), it's a step up from the great *Soundtrack to the End*. On it, the band continues to excel on the strength of the harmonies from Solomon and wife Molly Moore, while also embracing a more rollicking energy on songs like "Beach Stalker" and "The Dealer." Meanwhile, the closer, "Sunday Morning Again," is one last reminder of Johnny's soft touch as a singer and songwriter. Local groups Alpha Consumer, Catbath, and Picked to Click finalists Fraea (see page 11) open Friday's record-release party. 18+. 7 p.m. \$10-\$12. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

FAT TREL

CABOOZE, FRIDAY 11.11

Following a handful of mixtapes and street-level hits ("Respect with the Teck," Chief Keef collaboration "Russian Roulette"), rapper Fat Trel joined Rick Ross' Maybach Music Group in 2013. Ever since, the 26-year-old Washington, D.C. native has helped to maintain MMG's street-centric core, even more so than guys like Gunplay and Meek Mill, the latter of whom went pop with a couple Nicki Minaj collabs. Though he still hasn't released a studio album or had

a charting single, Trel has never seemed to make mainstream appeal his goal. Instead, he has a raw and uncompromising style that's kept him more than relevant on the mixtape circuit, racking up five- and six-figure download counts on sites like DatPiff. His latest tape is June's *SDMG 2*, his MMG debut. With guest appearances from Trel's fellow D.C. rappers Wale and Shy Glizzy, plus production by Zaytoven and Dree the Drummer, it's consistently direct and unapologetically street (after all, the title stands for "Sex, Drugs, Money, and Guns"). More than a dozen opening acts are promised, so we'll see how that works. 18+. 10 p.m. \$20-\$40. 917 Cedar Ave., Minneapolis; 612-338-6425. —MICHAEL MADDEN

TEDESCHI TRUCKS BAND

ORPHEUM THEATRE, FRIDAY 11.11

A sublimely nuanced, sometimes explosive, dozen-strong juggernaut of Southern roots music, the Tedeschi Trucks Band only begins with the myriad strengths of its husband-and-wife namesakes. Derek Trucks is a guitar savant whose range of expression spans Duane Allman and John Coltrane. Susan Tedeschi, a terrific blues guitarist herself, is a stellar singer who brings together blues, soul, and gospel. Dual percussionists' slippery cross-cultural rhythms, a bristly horn section, new jazz-savvy bassist Tim Lefebvre, and an experimental streak all contribute to TTB really hitting their stride on January's *Let Me Get By*. The songs have a rich, organic feel, sifting among musical elements stretching from the Smokies to the Delta. "Anyhow" is sleek Southern rock laced with gospel and country, Tedeschi unleashing vocals lashed by anguish and yearning. "Don't Know What It Means" matches funky New Orleans grooves with Muscle Shoals soul, plus a wicked guitar duel and raucous horn jaunt. The dazzling finale, "In Every Heart," suggests Irma Thomas

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—RICK MASON

BAND OF HORSES

STATE THEATRE, SATURDAY 11.12

For the past decade, Band of Horses have been compared countless times to the likes of Neil Young and Crazy Horse, but they've never been a mere "retro rock" band. Led by songwriter and sole constant member Ben Bridwell, they debuted in 2006 with the pastoral *Everything All the Time*, one of the most acclaimed straight-up rock records of that year. Some have criticized the Seattle group's sonic monotony, but in the context of their complete catalog, it's clear they're simply one of the bands to bridge rock's past and present. Their latest album and first LP in four years, June's *Why Are You OK*, has been widely praised as the best Band of Horses release since 2007's *Cease to Begin*. It's the result of Bridwell experimenting with his compositional process, working out of his converted garage as opposed to his past method of isolating himself somewhere far from home. Highlights include the jammy "Casual Party" and "In a Drawer," the latter featuring a welcome guest vocal from Dinosaur Jr. frontman J Mascis. 8 p.m. \$29-\$49. 805 Hennepin Ave., Minneapolis; 612-339-7007. —MICHAEL MADDEN

NOFX

CABOOZE, SATURDAY 11.12

Dig out your plaid khakis and re-pierce your septum, because Warped Tour legends NOFX are returning to Minneapolis. The L.A. pop-punk pioneers are touring behind October's *First Ditch Effort*, their 13th LP over their 33-year career. Throughout the '90s and '00s, NOFX redefined what punk means to suburban shopping-mall kids, and now the Fat Wreck Chords standard-bearers are out to test how that angst has aged. Fat

Mike and the boys are on the road for yet another nostalgiafest featuring New Orleans newcomers PEARS and fellow vets Useless ID, both of whom will open at the Cabooze. After the pogo dancing and crowdsurfing, still-hungry punks can join the 11:30 p.m. after-party at Triple Rock, which doubles as an after-party for Sound Unseen's Minnesota premiere of documentary *A Fat Wreck* (5 p.m., McNally). You can study ahead of the show(s) with April's autobiography *NOFX: The Hepatitis Bathtub and Other Stories*, which documents Fat Mike's battles with drugs and alcohol. 18+. 8 p.m. \$29-\$30. 917 Cedar Ave. S., Minneapolis; 612-338-6425.

—JERARD FAGERBERG

CATHERINE RUSSELL

DAKOTA JAZZ CLUB, MONDAY 11.14

Vintage-sounding jazz/blues vocalist Catherine Russell didn't launch her solo career until she was 50, but by then she had three decades of experience singing backup for the likes of Steely Dan, David Bowie, and Rosanne Cash. She also inherited a rich musical legacy as the daughter of pianist Luis Russell, Louis Armstrong's longtime music director, and guitarist/bassist Carline Ray, who played with the groundbreaking International Sweethearts of Rhythm. Both her parents were closely associated with Harlem's music scene in the '30s and '40s, in part inspiring her latest album, *Harlem on My Mind*, a tribute to black artists who played Harlem's Apollo Theatre back then. Russell evokes the era with her marvelously expressive amber voice, painting emotions with sly phrasing and vibrant tonal colors. Her core trio and a cluster of horns whip up classic, sprightly arrangements that slink through sultry blues like "You've Got the Right Key But the Wrong Keyhole," swing with sizzling intensity on "Swing! Brother Swing!," and sidle through lustrous jazz ballads like "Don't Take Your Love From Me," featuring 100-year-old Fred Staton on tenor saxophone. \$40-\$45. 7 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299.

—RICK MASON

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Aaron the Side

When it comes to polyamory, what's in a name?

I am a bi man in my late 20s in a poly relationship. My primary partner's name is Erin. One of the rules she mandated is that I cannot date anyone else named Aaron or Erin. She thinks it would be confusing and awkward. I have had to reject other Aarons/Erins several times over the last couple of years. My name is very uncommon, so she doesn't have to worry about this on her side. Overall, it seems like a superficial reason to have to reject someone. Is there any sort of compromise here? We haven't been able to think of any work-arounds.

NOT ALLOWED MULTIPLE ERINS

Having a hard-and-fast/deal-breaky rule about names—"I can't date someone named Dan, you can't date someone named Erin, my ideal has always been to love someone of the name of Ernest"—strikes me as silly and reductive. We are not our names, and our names are not ours. So here's my suggested work-around, NAME: Your primary partner seems being a ridiculous control queen.

But in case you want a second opinion.... "This poor woman wants to make sure that when her lover cries out her name, he really means her," said Dossie Easton, coauthor of *The Ethical Slut: A Practical Guide to Polyamory, Open Relationships & Other Adventures*. "I can understand this, but I'm wondering if there could be a work-around with nicknames—actually, that could get kind of sexy. 'Hey, Bear! Gimme a hug.' 'Ooh, Tiger, you are so fierce tonight!' Perhaps that would make the 'Aaron/Erin' problem manageable."

Would you like a third opinion?

"It sounds like Erin has that most common of polyamorous fears: the fear of being lost in the crowd," said Franklin Veaux, coauthor of *More Than Two: A Practical Guide to Ethical Polyamory*. "It sounds like Erin is dealing with her fear by saying, 'Don't date any more Erins.' The problem is that names don't make you unique. Erin isn't special in NAME's eyes because of her name. But sometimes putting words on a fear is the first step toward eliminating it. She says dating another Erin would be 'confusing and awkward.' What does that mean? What are Erin's concerns? If it's only feeling awkward, well, being an adult means



Dan Savage

feeling awkward sometimes!"

To recap: Your primary partner needs to get over it (Dan's advice), your primary partner might be mollified if you swore to use only pet names for other Aarons/Erins (Dossie's advice), keep talking and maybe your primary partner will get over it (Franklin's advice). All in all, our expert panel doesn't have a lot of sympathy for your primary partner's position. So in the interest of fairness, I'm going to offer a defense of Erin's position.

It's not uncommon for people in open relationships to insist on a rule that seems arbitrary, even capricious, to their partners. I call these rules "Brown M&Ms," a reference to 1980s hair rock band Van Halen. The band's touring contract stipulated that bowls of M&Ms be set out backstage with all the brown M&Ms removed. To see if their contract had been followed to the letter—a contract that included a lot of technical requirements for their elaborate and potentially dangerous stage shows—all the band had to do was glance at those bowls of M&Ms. If a local promoter couldn't be trusted to get something simple and seemingly arbitrary right, they couldn't be trusted to get the bigger stuff right. And if the promoter didn't get the big stuff right, it wasn't safe for the band to perform.

Arbitrary rules in open relationships are like Van Halen's brown M&Ms: a quick way to check if you're safe. If your partner can't be trusted to not sleep with someone else in your bed, not take someone else to a favorite restaurant, not use your favorite/special/beloved sex toys with someone else, etc., perhaps they can't be trusted to get the big things right—like ensuring your physical and emotional safety and/or primacy. So, NAME, if obeying a rule that seems silly and arbitrary makes your partner feel safe to "perform," i.e., secure enough to be in an open/poly relationship with you, then obeying their seemingly silly rule is the price of admission.

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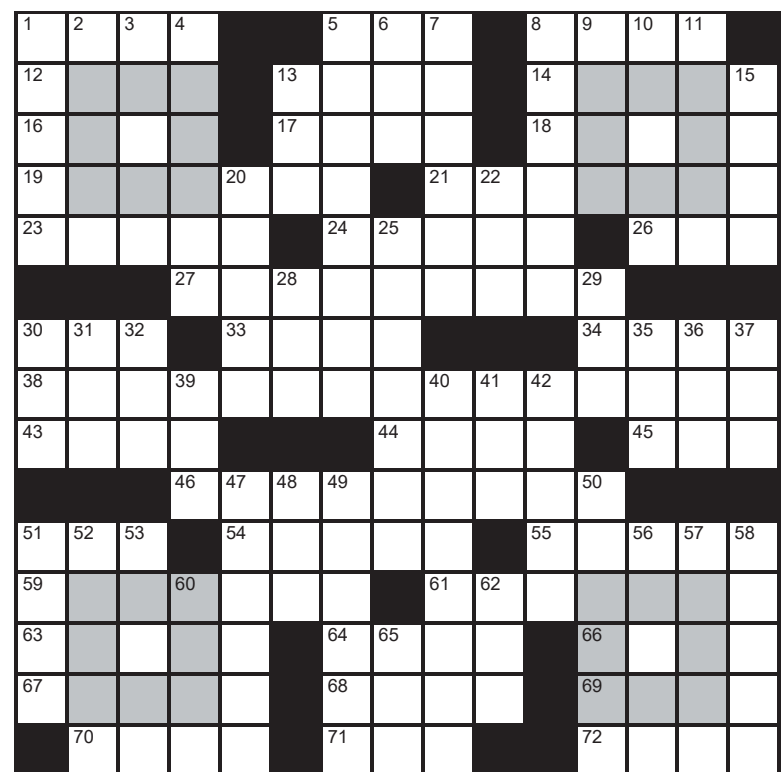
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Across

- 1 Holy See head honcho
- 5 RN's touch
- 8 Reach to the heavens
- 12 Cy Young winner
Hershiser
- 13 Topical butter
- 14 Listing for what's
on the tube
- 16 [Involved party was too
large to list here]
- 17 Chopped down
- 18 Pet ____
- 19 Does more than just fine
- 21 Confidently claimed
- 23 Recording artist's
showcases?
- 24 Hair braid
- 26 Chargers sometimes
run them up: Abbr.
- 27 Color named after an
Italian Renaissance artist
- 30 School facilities?
- 33 FBI agt.
- 34 Mounted
- 38 DJ's activity, and this
puzzle's theme
- 43 Unwilling to listen
- 44 Zoologist Fossey
- 45 Approving word
- 46 Red head
- 51 Annoying brat
- 54 Hot house?
- 55 Brass instruments
- 59 Caves in
- 61 Most embedded
- 63 "Have ____ myself clear?"
- 64 Ancient city near

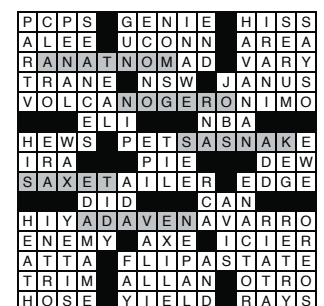
- the River Scamander
- 66 Commedia dell' ____
- 67 Wreck-finding technique
- 68 Song subject, often
- 69 Vauxhall wheel
- 70 There's two in a sch. year
- 71 Shorn female
- 72 PayPal co-founder Musk

Down

- 1 40-Down and others
- 2 Lawn care brand
- 3 ____ Jam
- 4 Rami's "Mr. Robot" role
- 5 Guy in a cast
- 6 United States secretary
of the treasury Jack
- 7 Palestine, in the Bible
- 8 Florida's Sunshine City,
briefly
- 9 Running long
- 10 Firm warning
- 11 Wandered about
- 13 Junk, to a sailor
- 15 Some home-schooler
achievements: Abbr.
- 20 It's made with two
fingers
- 22 ____ et uxor (man
and wife)
- 25 Professor in the Dan
Brown thrillers
- 28 "Please stop
talking now!"
- 29 The Chainsmokers, e.g.
- 30 Acid
- 31 Copy
- 32 Directing word

- 35 Dig in deep
- 36 Words from Pindar
- 37 Govt. group that scans
your Yahoo! email
- 39 Panthers home: Abbr.
- 40 "Lady Freedom
Among Us" writer
- 41 "Soup's getting cold"
- 42 Benny
- 47 Actor Ed and his family
- 48 One singing for immunity
- 49 Take stock?
- 50 Go into a cocoon
- 51 Body part affected
by heterochromia
- 52 Notes about the company
picnic, say
- 53 Campaigner's transport
- 56 Gem mineral
- 57 Cartoon dog walked
on a treadmill
- 58 Dutch master Jan
- 60 Yellowish cheese
- 62 Home for 51-Down
- 65 KenKen constraint

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